

PRICE: Four Dollars a Year; Thirty-five Cents a Number.

VOL. 18.

No 2.



# THE ART AMATEUR.

DEVOTED TO  
ART IN THE HOUSEHOLD.

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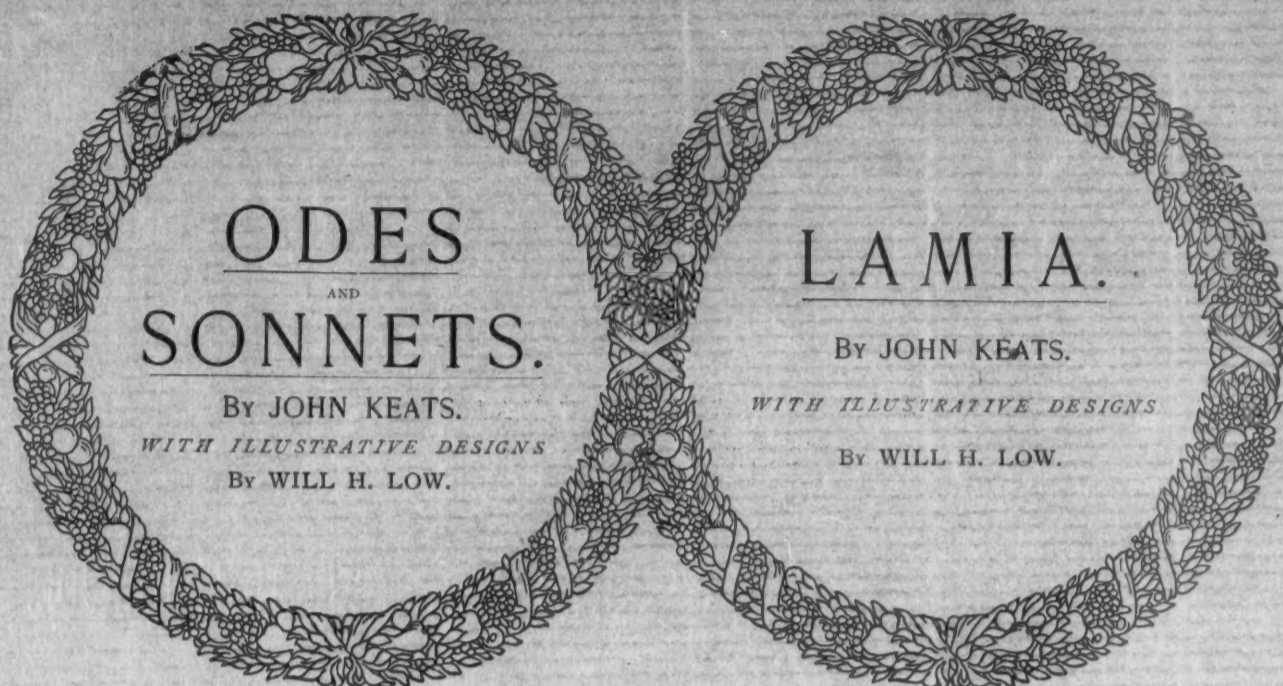
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23 UNION SQUARE.

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181 FLEET ST. LONDON.

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# THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

VOL. 18.—No. 2. NEW YORK, JANUARY, 1888. { WITH 9-PAGE SUPPLEMENT,  
/ INCLUDING COLORED PLATE.



FAN DECORATION.

(FOR TREATMENT IN WATER COLORS, SEE PAGE 49.)

## My Note Book.

Leonato.—Are these things spoken, or do I but dream?  
Don John.—Sir, they are spoken, and these things are true.  
—*Much Ado About Nothing.*



R. COMSTOCK, facetiously dubbed "Saint," by virtue of his given name, seems to be in a fair way to become a martyr also. The brutality of some of the newspaper attacks upon the agent for the Society for the Prevention of Vice is producing a reaction in his favor. From being what might be called a one-sided controversy, the discussion growing out of his seizure of certain photographs and other prints found in the stock of Messrs. Knoedler & Co., on the ground that they are obscene, has brought out "the other side" of the question for the first time; not, indeed, from Mr. Anthony Comstock or from his Society—whose policy would really seem to be to keep the dealers in the dark as to what pictures of nudity would be held to be objectionable, and then, catching them napping, pounce down upon them and drag them before the courts—but from private individuals, whose opinions have been expressed in the newspapers. The clergy have kept curiously aloof from the discussion, although Mr. Comstock might naturally have looked in the direction of the churches for some one to hold up his hands in the work of a Savonarola restraining licentiousness in the guise of art. For my own part, I admit that, in view of all that I have heard lately of the good work done by the Society for the Prevention of Vice, through its agent, I have decidedly modified my opinion concerning him personally. I am satisfied that Mr. Comstock is an honest, public-spirited man, who, contrary to general report, works solely on a salary, and receives no part of the rewards proceeding from his seizures.

THAT he makes serious mistakes there can be no reasonable doubt. These seem to be due, in the first place, to the unwillingness or inability of the Society to define what pictures will be deemed objectionable under the law, and, secondly, to leaving the determination of so delicate a matter to the individual discretion of an agent who has neither the training nor natural aptitude to fit him for the office of art censor. It is easy enough to proceed against such wretches as he has sent to prison for trafficking, through newspapers and other periodicals, in improper books and pictures, especially designed to corrupt the youth of the country. It is something very different to take the responsibility of seizing part of the stock of a firm of the standing of Knoedler & Co., and declaring that it consists of obscene pictures. It must be admitted, though, in all fairness, that, as yet, it has not been authoritatively stated what particular prints were seized in this case, the trial of which has been postponed, and very likely will not come off at all.

It has been urged that some of the prints seized were those of paintings from the Paris Salon. That says little for their decency. Let us hope that Parisian toleration of lewdness under the guise of art will never set the standard of decency in this country. Every year there are canvases by the score in the Salon which should be taken out and burned by the police; and, as a rule, the worst of them are photographed and imported into this country to be reproduced in cheaper form, so that your little boy or your little girl can buy them out of their pocket-money if they choose to do so. I dare say some of them are painted chiefly with the view of profit from the copyright. The idea that in this photographic form they can serve any legitimate purpose of art every artist knows to be absurd. The painting of the original may have done so in a degree, because it may have helped the technical education of the painter—and more is the pity that the wretched fellow does not put his education to better use—and, with all its shamefacedness, the contemplation of the picture may have given æsthetic pleasure to the visitor at the Salon, by the beauty of the modelling and the delicacy of the coloring—supposing it to possess those charms. But, reduced to the uncompromising black and white of the photographic print, it becomes something wholly different, and has nothing to recommend it on the score of art.

MOREOVER, its cheapness makes it dangerous; and in this, I think, we have something like a key to the proceedings against Messrs. Knoedler & Co. I have it on good authority that while Mr. Comstock would not formulate the distinction that would guide him in determining what prints of the nude those dealers might and what they might not sell, he indicated it pretty clearly, on the occasion of his official visit, by passing by high-priced etchings and engravings and seizing prints of the same subjects in a cheaper form. Anything costing \$10 or more was safe from seizure. If he found any of Gervex's nastinesses—such as the woman with a mask, for instance—he would have been justified, I fancy, in confiscating them, no matter what the form or price; but if, as was reported to be the case, he seized the small photographs of so chaste a picture as Cabanel's "Birth of Venus," it seems to me that he found something objectionable which should not appear to be so to any pure-minded person. But who shall define these nice distinctions between one nude picture and another? Certainly it cannot be done by statute. Might it not be left, as suggested by a correspondent of *The Evening Post*, to a board of art censors, composed of artists and recognized art connoisseurs whose good judgment and disinterestedness no one would impugn?

TOBY ROSENTHAL'S "Elaine" continues to draw many visitors at the place of exhibition in Fourteenth Street. Among those I saw there, the day before the revival at the Madison Square Theatre of Messrs. Lathrop and Edwards's charming dramatization of Tennyson's poem of that name, were two of the stage artists, who were closely studying the details of the picture, which are reproduced with wonderful fidelity in the last act, when the funeral barge bearing the "the Lily Maid of Astolat," steered by the dumb servitor, appears in the gray morn at King Arthur's palace. The painting, executed as it was, many years ago, under the very eye of Piloty, is interesting to study in connection with Toby Rosenthal's large picture of recent date, "The Dancing Lesson," now at Knoedler's, in which there is hardly a trace of his early master's influence. In the "Elaine" there is an absence of color, giving almost the effect of monochrome; in "The Dancing Lesson" there is abundance of color, but no tone; while in a third picture by Rosenthal, in the Knoedler gallery—"The Vacant Chair," a touching bit of genre—there are both color and tone to a degree rarely given by his brush.

AN original and at the same time artistic conception of the Madonna and Child is hardly to be looked for in this nineteenth century, and least of all, perhaps, in the work of a Frenchman. Yet a striking picture fulfilling these conditions is to be seen at the newly-opened rooms of Boussod, Valladon & Co., in Fifth Avenue. The artist is Dagnan-Bouveret—or Dagnan, as he signs himself now—whose masterpiece, "Un Accident," is in Baltimore, in the Walters collection. He has chosen as his model for the Virgin a young peasant, distinctly stamped as such by the coarseness of her hands and her unrefined although not unattractive features. Rudely clad, she sits by a very conventional-looking table, upon which is a no less conventional vase of roses. Her black veil falls upon the Holy Child in her arms, concealing his face completely, but the outline of the head is distinguishable beneath the folds, by means of a brilliant halo, which bursts through, and, like a conflagration, lights up the whole picture. The stolid-looking mother, presumably, is wholly unconscious of the divine nature of the Infant.

THAT talented sculptor, Theodore Bauer, has just completed a delightful little clay model he calls "The Wave." It is the nude figure of a maiden lying indolently, half recumbent, on the sand, as the water dashes over her. One hand with part of the arm is hidden by the wave, which is artistically contrived to break the outline of the body without concealing too much of the charming girlish contour. The back of the figure is exquisitely modelled. I am glad to learn that Mr. Bauer intends to publish this graceful little work.

THE second exhibition of pictures in the art gallery at the Eden Musée is a decided improvement on that noticed last month. The new pictures are chiefly by Americans, the most notable being the four contributed by William M. Chase, who seems to be "going in" exclusively for landscapes just now, a departure one can-

not regret, so long as he gives such charming, sparkling bits of out-door life as he has been painting in and about Brooklyn. The scene on a summer day in Tompkins Park, with the figures of a lady and child admirably introduced, is brilliantly executed and is full of atmosphere; and certainly no less can be said of the view of the Church of the Puritans by early morning light—a most difficult effect very well managed. Other excellent landscapes are contributed by H. Bolton Jones, W. A. Coffin, D. W. Tryon, R. C. Minor, C. H. Davis, J. F. Murphy, and J. H. Twachtman, and there is a characteristic little Courbet, with a fleeing deer introduced. H. Siddons Mowbray sends "A Studio Corner," with a painter and his well-favored model at breakfast; Francis C. Jones "A Figure" of a pretty girl arranging flowers, and there are good figure subjects by Irving R. Wiles, J. Wells Champney, and others.

AN interesting lawsuit, growing out of the great book sale in New York last spring, is brewing, in which Mr. Henri Pène Du Bois will appear, as claimant for heavy damages, against Leavitt & Sons, the auctioneers, who, he alleges, severely injured his reputation by "stuffing" the sale with numerous additions from the stocks of various booksellers and others—among these "others" being no less a person than the bibliophile, Mr. Robert Hoe, Jr., who contributed the Aldus series in the catalogue, and bid them in, because they did not bring enough. Mr. Du Bois declares that all this disreputable business, for which he has had to stand the blame, was done without his consent, the catalogue, indeed, having been prepared during his absence in Europe. The trial promises some curious revelations concerning the business methods of certain auctioneers—and others.

OF the various "individual" exhibitions in New York at present, perhaps none has so little excuse for being as that of Makart's "Five Senses," a series of simply sensual pictures, the display of which can serve absolutely no artistic purpose.

PERHAPS no better service has been done for the cause of American art than by the monthly exhibitions at the Union League Club in this city. The juxtaposition there of American pictures with those by the best European artists of the day has frequently shown how well our best men can hold their own if given a fair chance. Yet a very few years ago, collectors who, visiting the club, now admit this to be true, would have scouted the idea of hanging any but "imported" paintings in their own houses. The lesson thus taught, by ocular demonstration, has been the means of selling hundreds of pictures every year out of the studios of our artists, who should not forget what they owe to the liberal, broad-minded management of this noted social organization. At the December exhibition, the Union League Club went still further, the pictures this time being exclusively American. The result, on the whole, must have been very gratifying; for while the general effect was doubtless less decorative than it would have been had there been the usual admixture of foreign canvases, the prevailing grayness of the mass was more than atoned for by the excellence of many of the pictures. In figure painting and portraiture there was little that was noticeable; representative men, indeed, like Winslow Homer, Albert Thayer, E. A. Abbey, Frank Millet, Eastman Johnson, and Kenyon Cox being unrepresented. In landscape, however, there was much good work, sincerely American, showing in many cases genuine feeling for nature. Such were "A Valley View" by George Inness, "A Pasture" by D. W. Tryon, "The Chepuxit River" by Van Boskerck, "Landscape" by A. H. Wyant, "Early Moonrise" by W. A. Coffin, "November" by Bruce Crane, and "A Summer Afternoon" by C. H. Davis. Albert Bierstadt's coarse painting of disporting seals on "Farallon Island" and F. E. Church's gaudy "Tropical Landscape" were interesting as examples of the dreadful things which were considered good art less than a generation ago.

NOW that Boussod, Valladon & Co., who succeeded Goupil in Paris and until recently represented Knoedler in that city, have established themselves in New York, we have pretty nearly every important art dealer in the French capital represented here with a branch establishment. Arnold and Tripp, doubtless, may be looked for in due season. I am told on good authority, by the way, that Agnew, the famous London dealer, thinks

seriously of opening a New York branch. It is doubtful, though, that English pictures will ever find a regular market in this country. The productions of the few painters, like Leighton, Millais, and Alma-Tadema, whose work is esteemed here, are sold every year before they leave the easel, and at such fabulous prices that probably no dealer in this country could make money by handling them. As for such English favorites as Edwin Long, Frederick Goodall, Val Prinsep, and John Collier, their pictures could never become popular here, no matter at what figures they might be offered.

\* \*

THE recent sale at Paris of the pictures and "objets d'art" of the late Raymond Cahuzac brought \$35,754. Amaury Duval's idyllic "Daphnis and Chloé" brought only \$101; Hippolyte Bellangé's "Depart pour la noce," an Alsatian scene, \$130; Jules Breton's "Gardeuse de dindons," \$5,023; a "Danse de Nymphes," by Corot—landscape with figures, sunset effect—\$5,600, and Delacroix's "Mort de Botzaris," \$500.

\* \*

THE artist Deschamps writes to the Paris Journal des Arts suggesting prizes to painters to be offered respectively by the principal historical, literary, and horticultural societies. The award by the Historical Society, he thinks, should be for the best picture of a subject drawn from the history of France; that the competitors for the prize to be offered by the Literary Society shall choose a subject illustrating French literature, and that the most beautiful flower-painting should take the prize of the Horticultural Society. He further proposes a "Press prize," to be awarded by "the art critics." There ought to be some fun extracted from this last suggestion.

\* \*

THE prettiest model in Paris to-day is Alice Van—, daughter of a Belgian violinist, who died when she was about fourteen, and left her to make her own living, and that of her family. She posed for Henner's "Fabiola"—reproduced in this country as a tobaccoconist's advertisement—"Orpheline" and "Hérodote." Another model in vogue at present is a Viennese girl named Hedwig, who has blond hair with golden reflections, and a form like an antique statue. Honorine P— is a pretty girl of seventeen, much in demand among painters because of her profile of an extreme purity of line, and of the unusually pleasing tonality of her flesh tints. Gabrielle André is the model in fashion for the Parisienne types. She knows every movement and gesture of the women of both "mondes."

\* \*

At the recent sale in Paris of the collections of the late Jacquinet, an expert in paintings, two thousand pictures—six hundred of them framed—and a hundred and ten thousand prints brought only about \$22,000. The prints went for about \$2400—about two cents apiece. Autographs of celebrated artists brought much better prices, as follows:

Bastien Lepage, 10 fr.; Baudry, 11 fr.; H. Bellangé, 11 fr.; Van Blarenberghe, 105 fr.; Boilly, 17 fr.; de Boissieu, 72 fr.; Rosa Bonheur, 7 fr. 50; Carpeaux, 25 fr.; P. de Champagne, 100 fr.; Charlet, 16 fr.; Cochlin, 40 fr.; Couture, 7 fr. 50; Coypel, 6 fr.; Daubigny, 23 fr.; Daumier, 40 fr.; David, 101 fr.; David d'Angers, 15 fr.; Decamps, 6 fr.; Delacroix, 32 fr.; Delaroche, 12 fr.; Diaz, 10 fr.; G. Doré, 6 fr.; J. Dupré, 18 fr.; Flandrin, 13 fr.; Fragonard, 160 fr.; Français, 6 fr.; Fromentin, 13 fr.; Géricault, 100 fr.; Gravelot, 73 fr.; Greuze, 60 fr.; Baron Gros, 105 fr.

\* \*

VOLLON seems satisfied, as well he may, to rest his reputation on his wonderful pictures of still-life. But what stunning things he might do outside of that somewhat limited range of subject, if he only cared to paint them, is suggested in a little view of Mentiques, a suburb of Versailles, which for months has been at Kohn's art rooms without finding a buyer. The canvas, or panel—I did not notice which it was—apparently has been painted entirely with the handle of the brush and the thumb-nail. The sketch evidently was dashed off in a hurry, and, except at a distance, is meaningless. Seen from the proper point of view, it is marvellous.

\* \*

THE news that Meissonier has been stricken with paralysis in his right thumb will be received with deep regret in this country, where his name is so much honored and his work so much esteemed. It is consoling to learn that the doctors believe that the attack is only transient.

MONTEZUMA.

## BUREAU OF ART CRITICISM AND INFORMATION.

THE Art Amateur has decided, in response to urgent demands from many subscribers, to establish a department where drawings, paintings, and other works of art will be received for criticism. A moderate fee will be charged, for which a personal letter—not a circular—will be sent, answering questions in detail; giving criticism, instruction, or advice, as may be required, in regard to the special subject in hand.

It is the intention of The Art Amateur to make this department a trustworthy bureau of expert criticism, and so supply a long-felt want, as there is now no one place in this country where disinterested expert opinion can be had on all subjects pertaining to art.

Amateurs and artists' work will be received for criticism, from the simplest sketches or designs up to finished paintings in oil, water-colors, and pastel. Old and new paintings and objects of art of all kinds will be not only criticised, but classified and valued, if desired, at current market prices.

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All fees must be paid in advance.

More complete details as to the fees for opinions regarding old and modern paintings and other objects of art will be given upon application to the editor of The Art Amateur. In writing a stamp should be enclosed.

## ART IN BOSTON.

AN exhibition of a score of large water-color landscapes of the elegant but rather formal old English school forms the touching memorial of the late Mr. T. F. Wainwright, an English painter of position in London, who, two or three years ago, drifted to Boston too late in life for such a change, and died here last summer. There is everything in these pictures demanded by the canons of art as laid down by the English preachers and practitioners—balance of composition, grace of line, pleasantness of subject, correctness of drawing, and depth of aerial perspective. There are also sweetness of color, though this color be largely conventional, and tenderness of sentiment—a delicate, unobtrusive pastoral poetry. But the groups of cattle are often alike, and so admirably composed with the picture that they betray the recipe; and there is always one cow making a symmetrical pyramid of its group, with a head and neck curved and stretched forth in a certain manner. Yet one cannot but regard this faithful, self-respecting art with admiration and respect, not unmixed with tenderness. One is not sorry to turn from the smart and flippant contemporary portrayals of back yards and cabbage gardens to the grandiose landscapes of wide English plains and bold sea-coasts of exalted intrinsic beauty, especially when, as in the case of Mr. Wainwright's drawing, the accuracy of line is blended sweetly with the air and light in the picture.

What is less easily accepted is the color of this fine old English school. How differently the modern French landscape school sees the color of England is shown in striking contrast in the exhibition, held almost side by side with that of the Wainwright water-colors, of the pastels of J. Appleton Brown. This New England pupil of the Ville d'Avray Frenchmen has spent a summer in Old England, and here we have a series of sweet nooks and corners of fat fields, of mill-ponds, and of wooded paths. Where the old English painter has given us a prismatic coloring, with prevalent yellow and high notes of violet, the young American has seen nothing but green—at least, nothing prevalent and dominant but green. His green is of all varying degrees of key, and of such delicate suggestiveness and truth that it tells at once what time of the season is represented, from that of earliest spring to that of rich midsummer. Nothing could be more exquisite than a light-green picture, with white lambs in the grass, and the white mist of blossoms enveloping the trees. Nothing could be more luxurious than a dark green bit of lawn under old trees, with an easy-chair inviting to rest and coolness in the

heavy shade. Yet Brown revels in color through the whole prism when he comes to autumn foliage and fields or twilight effects. In two pictures of the wild island garden of Celia Thaxter, the poet, he introduces tall hollyhocks and other blossoming flowers in a perfect riot of tangled gayety of color against a light-blue sea and sky. Yet all his pictures are delicately harmonized as to both color and composition in a certain sweet, disorder-concealing art, a studied negligence of rule and prescription that piques, and fascinates, and charms.

Not so with the green things of Mr. Edward C. Cabot, which are also being exhibited just now in still another gallery. There is a crudeness about his cold green that makes one long even for the parchment tones of the mellow old English pictures. Very little grace or sweetness of composition either mingles with his delineations of New England scenery. Prosaic literalness and coarse detail are so little tempered with skill in gradating the "values" that the effect is often simply confusing as well as ungracious. Appleton Brown is only apparently indifferent to choice of subject and execution; Mr. Cabot, in his sixty odd pictures, seems very rarely to have known how to select his point of view or to carry his work to pleasing effect. While Mr. Brown's carefully unconventional style always interests and delights, Mr. Cabot's slap-dash simply leaves the impression of misdirected energy.

That cleverest of our impressionist water-colorists, Mr. Boit, whose marvellous pictures of Paris streets, with their myriads of moving figures—notably that one in which the Arc de Triomphe forms the centre—are well known, is at work upon some similar studies of Boston vistas. One of these was exhibited last year, showing the Public Garden and Common in their winter aspect, with every branch and twig, as it seemed, delineated in quick stabs and magical touches, and the gilded dome of the State House in the distance. At present he is studying the Common and State House from the opposite side, with a crowded, bustling street for foreground, and the gilt, balloon-like dome at nearer view. If he succeeds in giving the mass of this fine, characteristic object, so dear to Bostonians, as well as he did with the mass of the Arc de Triomphe, he will have achieved a picture that will be very precious to all worshippers of the "Hub."

Mr. W. L. Picknell, who belongs as much nowadays to London as to Boston, is back in town from Gloucester and Annisquam with his summer's work, which he is about to exhibit before taking it to England. His most important picture is a wide sketch of the gloomy, low-lying scenery of Cape Ann, rich in sombre coloring and in rugged truth to melancholy facts. The sky is a wonder of spaciousness and power—painted, after weeks of waiting for just the right gray day, in a few hours, the painter working by main strength, while assistants squeezed his white tubes for him. It is a dense yet moving mass of cloud, such as comes up on an east wind, and gives the diffused light under which the great landscape was painted. Others of the four or five canvases which constitute the season's work are more lively and pleasing, especially one showing the white houses of the region set in the green and rocky pastures bordering the little salt creek called the Annisquam River, and one picturing a fisherman in brown overalls sculling his boat in the transparent sea water, a marvel of minute realism in painting.

Another Boston artist who never comes home from London is Mr. Aubrey Hunt, son of a manufacturer of fireworks and inventor of a life-saving-service gun. Young Hunt began his studies with an architect in Boston, but soon transferred them to Paris, and there, in the course of four years, developed into an artist. The latest received Saturday Review devotes a half column to his collection of thirty or forty pictures at the Goupil Galleries, commending them as "showing other resources of the art of oil painting than those which have been relied upon habitually by English artists. . . The kind of view of nature which he takes is especially suitable for treatment in a sketch, and Mr. Aubrey Hunt shows how, by elegance, quickness, and consistency, handling may be made to give to a sketch all the completeness and art necessary to a little picture. . . Mr. Hunt's canvases illustrate the modern growth of the sketch-picture, and that he neither strives after an exquisite preciousness of elaboration nor falls into the unkempt and unintentional ruggedness of the sketch." Evidently Mr. Hunt is "de son temps" and a worthy colleague of the brilliant younger Americans. Unhappily he is not expected to return to Boston.

GRETA.

## The Cabinet.

TALKS WITH EXPERTS.

I.—MR. HEROMICH SHUGIO ON JAPANESE SWORDS.



NO other productions of ancient Japanese art are collectors so enamoured as of the wonderful blades, and still more wonderful scabbards, guards and hilt-casings of the Daimio and Samurai, the lords and fighting men of old Japan. In this they but follow the Japanese themselves, though for other reasons. In Japan, the sword was, and, perhaps, still is, the heirloom par excellence, the most precious of family relics, until the late revolution, by law and custom held inalienable. Hence it was an object on which to lavish ornament. No material was too rich, no artist's skill too great to be expended on its decorations. Those mountings of silver and gold, those hammered guards and hilt-coverings of shark-skin and silk cords holding fast "menuki," little reliefs in precious metal, were what first attracted American and European collectors, who only afterward became interested in the fine quality of the blades and in the historical and romantic associations which often attach to them.

This awakening of interest in the very considerations which have led the Japanese to devote to the beautifying of these weapons all the resources of their arts has influenced *The Art Amateur* to bring out and lay before its readers the opinions of Mr. Heromich Shugio, the most competent Japanese connoisseur to be found in this country. A conversation had with him to this end by the writer ran about as follows:

"It is a fact," Mr. Shugio began, in answer to a leading question, "that no branch of art was more honored than that of sword-forging in the eyes of old Japan. A sword was much more than a mere sharp steel blade forged out of iron, it was, as we say, the soul of the Samurai, and the guardian angel of his honor and rank. The highest pride of the Japanese gentleman was in his sword, and he would give almost anything for it."

"Yet," it was objected, "numbers of what must have been highly prized weapons have been sold by their original owners in our time, and there is a story of a Japanese gentleman in Paris who used the sabre of his fathers for cutting the wires of the corks of champagne bottles."

"Very likely," Mr. Shugio retorted. "Our civil war, and the destruction of the feudal system of society accounts for the sale of swords as well as of many other remarkable specimens of our arts which had long been kept as heirlooms in families now impoverished. And as for the young Japanese gentleman in Paris, it is true that we, like other nations, have our contempters of old customs or old prejudices, as they very likely regard them; and he may have been one of these. But perhaps he was also showing off the temper of his weapon, as well as that of his intellect."

"It is said by Mr. Moore that the presence in the curio dealer's hands of numbers of sword-guards without the blades is accounted for by the fact that the French Government, before the outbreak of the Franco-German war, bought quantities of the latter but had no use for the former, which therefore had to be sold separately."

"Mr. Moore is an expert, and it may very well be as he says, but it is not necessary to account for blades and guards being separated. The blade is the essential part, and famous blades were often remounted several times, just as a lady may have her family diamonds reset. Some fine blades by famous makers have never been mounted like this," and Mr. Shugio reached out for a long scabbard of plain wood, from which he drew a blade of the finest steel which had never been set in any handle.

"A peculiarity of our swords," he said, "is the marking which you perceive near the edge of the blade, and which is caused by the edge being tempered differently from the body by being covered with clay when placed in the fire. This peculiar marking is termed *yakiba*."

"Is it by anything connected with this separate tempering of the edge that you distinguish a good sword-blade from an inferior one?"

"In part. The *yakiba* is examined to find if what our experts call the 'niye' and 'niwoi'—shadings, that is, of the quality of soft flesh texture—exist, and if any 'hagire' or flaws are to be found in the edge. Next, the

'nakago,' the part that runs into the handle, is inspected, to make sure that it has the bona fide signature of the maker, and the file-marks, which are different for each province. This part has sometimes been shortened, which in the case of a blade valuable for its antiquity, is, of course, a misfortune."

"But when the blade is mounted, how is it possible to see whether the *nakago* and its signature and file-marks are all right? It would be necessary to take off the handle and remove the guard."

"Exactly. And that it should always be perfectly easy to do," said Mr. Shugio, taking another sword, with its handle and ornaments attached. He took out a little bamboo pin at the base of the handle, after which the casing of wood, with its shark-skin cover, silk cords, and silver and ivory ornaments and pommel, came off all together as easily as the scabbard is removed from the blade. The guard followed, and it was as easy to examine the bared blade in all its parts as if it had never been mounted.

Mr. Shugio pointed out the engraved characters which formed the maker's name, and the file-marks, and then returned the ornamented guard and handle. In answer to a query as to how swords of fine quality were distinguished among themselves, he said that the readiest marks were those afforded by the style of the cloudings near the edge, which will enable a good judge of swords to discriminate between one blade and another much as connoisseurs of porcelains judge of the quality of paste and glaze—by the eye alone. The cutting quality of the sword is judged from the quality of its edge, its general shape as well as the quality of its metal."

"How old are the oldest Japanese swords?"

"It is impossible to say. The oldest blades are not signed with the maker's name. Still, it is certain that it is one of the oldest arts practised in our country. Sword-smiths have always been esteemed gentlemen by profession. The forging was usually accompanied by imposing ceremonials. And after the custom of signing the blades had been introduced, the maker of a blade of the finest temper left an immortal name behind him."

"When and how was that custom introduced?"

"It was decreed by the Emperor Bunbu in the first year of Taiho, corresponding to the year A.D. 701."

"Who is the most celebrated maker of sword-blades?"

"The finest examples of blades bearing makers' signatures are those made by the famous Amakuni of Yamato, who lived about A.D. 700. One of his blades, known as Kogarasu ("little raven"), has been handed down through several families, and has always been regarded as a treasure by its possessors, and was for a long time an heirloom in the Taira family."

"What other famous makers were there?"

"During the reign of the Emperor Heijio, who reigned from 806 to 809 A.D., Shinsoku, a priest of the temple in Usa of Buzen, made blades which are regarded as treasures. In the reign of Saga Tenno (810 to 823), Yasut-suna of Ohara village, in the province of Hoki, forged what are considered the best blades of his time. His son, Sanemori, who lived in the reign of the Emperor Jimmei (834 to 850), was also a famous sword-smith, and one of his blades, known as Nuki-Maru, was equally with the Kogarasu-Maru, already mentioned, prized among the chief treasures of the Taira family. Yasufusa of Mutsu (931 to 946), was a very skilful maker of Shohei and Tenkei, and, during the Tenreki period (947 to 956), Sanenari of Bizen and his two sons, Tomonari and Sukenari, made blades much superior to other makers of the time."

"Were there not in sword-making, as in other arts, families renowned through several generations for skill in their specialty?" "Yes; the family just mentioned is an example. It became one of the two most celebrated sword-making families of the province of Bizen. The other was that of Kanahira, whose most famous descendants were Sukehira and Takahira. Monjiu of Mutsu was considered to be the rival of Yasufusa, during the reign of Yenuyoo (970 to 984). He made two celebrated blades, each about 2 feet 7 inches long, for the celebrated General Minamoto Mitsunaka, of the Genji family. The general tried them on the dead body of a criminal. He cut off the head with a blow of the first, which cut off the beard from the chin at the same time. Satisfied with that he tried the second on another criminal, which cut off the neck and knees at one stroke. Hence he called the two 'beard-cutter' and 'knee-cutter.'"

"But there were other swords than these?"

"Yes, the Japanese gentleman usually bore about with him two swords, a long sword for his service, and another, shorter one, which was his ordinary means of

defence. Besides these there were swords specially made for use in battle; and, among ceremonial swords, those intended to be worn on New Year's day were finest and most richly ornamented."

"Your acquaintance, Mr. Moore, shows a short sword, of which the blade is of pure gold. The sheath and handle are of wood, and not especially attractive, and his explanation is that the original owner simply regarded it as a convenient way of carrying about the equivalent of a large sum of money in a form which was little likely to tempt the cupidity of robbers."

"Yes, I should think it probable in that particular case. But such toy swords, as we call them, are not uncommon in less precious materials. Usually, the blades are of wood, though the scabbards and handles are often as richly decorated as those of real swords. The existence of these toy swords is due to the desire of rich or well-to-do people, who were not of the nobility or the military class, to appear to belong to these upper ranks. The law prohibited them from carrying real effective swords, but they might carry make-believe swords even of the richest description so long as the essential part, the steel blade, was wanting."

"Might not such toy swords, on account of artistic work put upon their scabbards and handles, be objects worthy of being collected?"

"Undoubtedly."

"Do you know of any such in a collection beside the one belonging to Mr. Moore?"

"There are both in this country and in Japan many fine toy swords, generally short swords, with the most remarkable mountings."

REFERRING to the articles of M. Durand Gréville on American Art Galleries, of which a summary has been given in *The Art Amateur*, M. Henri Garnier says that M. Gréville is mistaken in supposing that the greater or the better part of the work of any French painter of the school of 1830 has found its way to this side of the Atlantic. French amateurs, we are told, are shy of making their acquisitions known to the public, which is only another way of saying that they are entirely devoid of public spirit. Mr. Quincey Shaw may have twenty Millets, but "un tel Amateur de Paris" has "more than" forty Meissoniers; another has a score of Delacroix; a third has two dozen of Decamps, and a fourth has a Daubigny for every day in the month. M. Garnier can cite collections which possess "series" of Corots, batches, we presume, of Rousseaus, shoals of Duprés, and Isabeyes, and Fromentins, and Troyons. And all of these are of the first order, and such as cannot be met with in the most celebrated galleries of the new world. Well, so be it. We may intimate that we never supposed otherwise.

THE collection of M. de Lafaulotte, made twenty-five years ago, and containing a little of everything, but most of it good, was sold in Paris not long ago for much more than it cost, judging from the following: A rectangular plaque of Limoges enamel, attributed to Jean Pénicaud the second, bought for 775 francs, sold for 6500. Another, representing Apollo and the Muses, bought for 830, sold for 3500. Two plates in gresaille, by Pierre Raymond, cost 2150 and sold for 3150. A Palissy plate, with a figure of temperance in the centre and four cartouches representing the four elements separated by caryatids and scrolls, all enamelled in colors, had belonged to the collection of Prince Saltykoff, who had paid 5000 francs for it to a dealer named Malinet, who had bought it for 500 from an amateur in Nevers who had probably got it for nothing. It cost M. de Lafaulotte 10,000 francs in 1861, and, at his sale, it cost its purchaser, a M. Lowengard, 25,700. A hanging jewel in enamelled gold, enriched with pearls and precious stones, Italian workmanship of the sixteenth century, had cost, in 1859, 4000 francs, and brought 33,000. The prices of some of the Sèvres are interesting. A jardinière in the form of a fan, of the period of Louis XV., decorated with figures and landscapes, was bought by Mme. La Baronne Salomon de Rothschild for 1580 francs. Two others of the same form, marked B. 1754, went for 5800 francs. A "cabaret solitaire," gros bleu, with birds, flowers and landscapes in reserves, marked F. 1758, and the painter's mark of "Moiron fils," went to M. Fournier for 2200. All the above are *pâte tendre*; of *pâte dure*, two vases, gros bleu, mounted in gilt bronze, brought 4000 francs. A number of tapestries went for moderate prices. A Gobelin, time of Louis XIV., subject from the story of Psyche, after Raphael, went to M. Levy for 2600 francs, and a large carpet of the Savonnerie factory brought 2150 francs.

# THE GALLERY

HENRY W. RANGER.



SCARCELY more than three or four years back a new name began to attract attention in the annual exhibitions of the American Water-Color Society, in this city; or, to be more precise, a not altogether unknown name appeared in an entirely new development.

Henry W. Ranger had, for a number of exhibitions, figured as the painter of meritorious but not particularly striking wa-

ter-colors, in the old method familiar to all habitués of American and English galleries. His work was literally drawing in color, which did not specially single itself out from its surroundings, though to expert eyes it displayed the growing strength of a vigorous and progressive talent, from which, in natural course, something better was to be expected. In the interval between one exhibition and another this expectation was more than realized.

The transition in Mr. Ranger's style was as complete as it was unheralded. The dry and prosaic results of the conventional methods in water-color painting, common to the accepted English and American schools, were exchanged for the broad, free, and fresh suggestiveness that has made the modern Dutch painters in this medium famous. There were traces of the old style of treatment still visible, especially in a certain harshness and over-elaboration of detail, but it was evident that the artist had found his way into the right road, and that the rest would be but a matter of time.

Mr. Ranger's new departure was the more remarkable, as he had not at that time been abroad. He had had no extensive acquaintance with the work of the Dutch painters, nor any special knowledge as to their technique. He had worked as an amateur in black-and-white, and had learned his first lessons in water-colors by the aid of the late A. F. Bellows, according to the English method which that artist himself followed. It was to accident and an inquiring spirit that he owed the significant step which he had taken, and which had decided his future as an artist.

He had to such an extent experienced the limitations of water-color painting—as he understood it—that he had resolved to abandon the medium in favor of one less uncompromising in character, more extensive in

scope, and powerful in results; he had practically prepared to take up painting in oil, when his attention was attracted to the works of the Dutch painters, in which he recognized qualities unknown to conventional water-color work, and he set himself to studying out the secret of their technique. As a consequence, instead of abandoning water-color as a medium of exhausted possibilities, he began to experiment with it with an entire reversal of his old devices. Bearing in mind the effects produced by the school with which his sympathies were enlisted, he addressed himself to reasoning out the logic of their origin, and so to theorizing upon and discovering their cause. The result was his adoption of the process of wet painting, which he has himself described in the pages of *The Art Amateur* (Vol. 16, No. 1), to which lucid and comprehensive statement and description of the merits and methods of the process I can add nothing. In the present issue his description of how he goes to work on such a picture as the Canadian shore scene,

painters who served him as guides, and that his pictures are in themselves thoroughly original in conception and material. Many of his subjects are drawn from the city itself. He has painted a number of street scenes in New York that, for fidelity of local color, combined with picturesqueness, are unique. He has also found a great deal of material at Quebec and in the ancient settlements of the French fishermen on the St. Lawrence River. A tour of Italy, France, Holland, and Scandinavia, last summer, added variety to his collection of motifs, while it aided materially in ripening and perfecting his technique.

ALFRED TRUMBLE.

## THE FALL EXHIBITION AT THE ACADEMY.

THE evidences of change in the management of the Academy exhibitions are still visible, and the sixth autumn display, now open to the public, presents many points of contrast with the old-fashioned collections of paintings that succeeded each other in the galleries for many years. There are fewer canvases—in some of the rooms they only hang two rows deep—and they are much better selected than formerly. The works of the old Academicians are gradually retiring, and the survivors are less in size and aggressiveness. The general hanging seems also to have improved, the first panel at the visitors' left in entering the North Gallery and the judicious little combination of Mr. Ryder's "Ophelia," Miss Francis's study of blue and white china, and Mr. Moran's "Social Column," in the East Gallery, being somewhat striking evidences of a good eye for color on the part of some committeeman. Mr. Ryder's little picture, however, is said to have joined the great army of the rejected, and to have been rescued partly for the sake of its convenient size. It is a beautiful bit of color, and worthy of much better treatment. Julian O. Davidson's large picture, on the aforesaid panel in the North Gallery, representing the frigate Constitution bringing prizes into port, is also a decided effort after good color, and rather a successful one. Old Ironsides herself, in the foreground, is put in with much spirit and, apparently, nautical knowledge; and if the situation does not explain itself it is probably because subjects of this kind never do. The four little pictures under this large one agree with it and among themselves charmingly.

There are no very large canvases; one of the biggest and most important is a "Tambourine-Player," by George B. Butler, N. A., which hangs in the centre of the long wall of the South Gallery. The musician is a very pretty and natural-looking young girl, from some Oriental



HENRY W. RANGER. DRAWN BY HORATIO WALKER.

reproduced herewith as a supplement to the magazine, is full of interest.

It is but just to Mr. Ranger to state that he has, in certain details, added to the technical resources of the

clime, and the painting is rich and sober. Near it hangs Mr. Rice's large portrait of a gentleman comfortably wrapped in fur and with a singularly lively and expressive countenance. The painter has taken much additional pains to make a good color composition with his browns and grays and the red necktie for a high note. His second portrait, that of the Rev. Dr. Storrs, is much less interesting. Mr. Beckwith's head of an army officer is a little hard, but has the air of being an excellent likeness; Jared B. Flagg's portrait of the Hon. William M. Evarts represents that distinguished jurist buttoned up in a frock-coat and standing in a very lonely and uninteresting marble hall, apparently to be photographed. There are some portraits of ladies with fixed and set expressions, and gray and rather chalky color; there is a very unpleasant representation of Lotta as the Marchioness, and another of the Rev. Henry Ward Beecher; and there is a well-painted, fresh-looking head of an "Algerian Girl," by Francis Day, and a good study of the head of a mulatto girl, by J. F. Menalis.

One of the best of the landscapes is Alden Weir's "Harvest," a bit of yellow field, on which the twilight is coming, most excellently rendered. Walter Palmer sends one of those exceedingly carefully finished snowy landscapes for whose sake he has abandoned his warmly-colored and comfortable "interiors." The crowd of good landscape painters, with whom the picture-going public are so well acquainted—Messrs. Charles H. Miller, Eaton, Murphy, Bruce Crane, Rix, Rehn, Macy, Bolton Jones, etc.—are all well represented, but none of them seems to have struck a new note. Robert Eichelberger sends three canvases, one of them a large one, "Schwäbisch Hall, Germany," all marked with a certain fresh, gray, out-of-doors atmosphere that has a charm for the eye; and Roswell Douglass Sawyer a long, horizontal panel, "Autumn in Picardy," that is gray and atmospheric, but not inspiring, and, in spite of its good painting, looks like an accidental section of a panorama.

Miss Dora Wheeler's decorative sense has somewhat interfered with her study of nature in her important picture of two children fishing for minnows from the end of a boat in a still pond, her handsome scheme of color suggesting other things rather than realism. Louise H. King's "Hyacinth" is frankly symbolical and decorative, and very pleasant in color; and F. S. Smith's peacocks on a wall are painted with great judgment and discretion. William S. Allen signs a small canvas, "Evening at the Lake," a young lady in white sitting in a gray light on the edge of the water; Mr. Trego, a cavalry charge that is confusing and unsatisfactory; and H. R. Poore, a study of the heads of some hounds that is exceedingly well painted. It is gratifying to notice the steady improvement in the work of Miss Amanda Brewster; "A Village Incident," representing two French peasants looking out into the street through the closed window, is well drawn, strongly painted, and shows a capital feeling for atmosphere. Léon Moran's "After School" is a grayish canvas representing a nice little girl sitting on a sandy hillside with her books and a very neat goat beside her; his brother Percy's contribution is a pretty young lady in a becoming evening-dress reading the society items in a newspaper by the light of a lamp. "Dead Leaves," by Rudolph F. Bunner, is an autumnal wood through which are passing a lady and her two boys, all in black; and the picture has quite a charm of color and sentiment. J. N. Marble, with the trite subject of "Old

Letters," represents a lady sitting in a dusky interior that typifies her thoughts; T. C. Steele, in his "June Idyl," paints with great freshness and charm of color a girl and a boy seated on the grass; and Francis C. Jones shows two slim young girls picnicking in a wood that is just right in tone for their Japanese

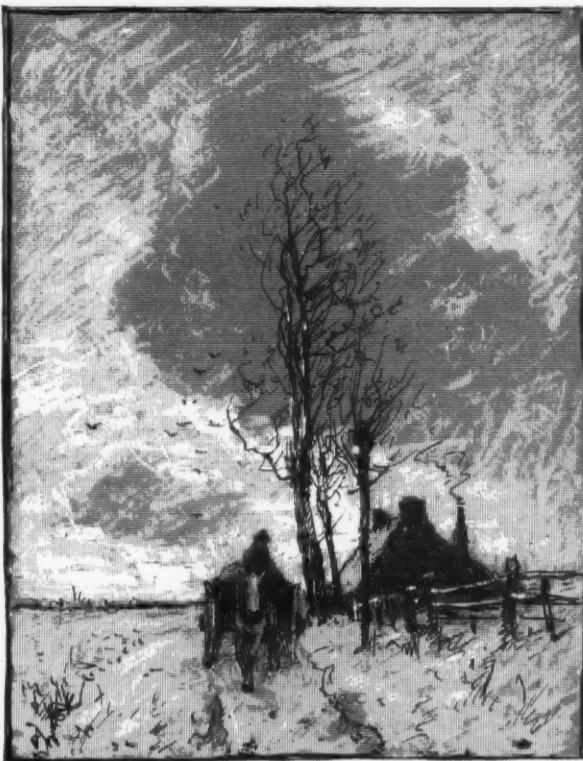
#### FALL EXHIBITION AT THE AMERICAN ART GALLERIES.

THE fall exhibition at the American Art Galleries, now open, is remarkable for the number of large canvases and for the presence of Makart's "Diana's Hunting Party," but not for any evidences of a new departure or new talent on the part of the American artists at home and abroad. So much, on the contrary, do they keep in their old ways that the work of each of the well-known artists can be recognized at first sight of his canvas, and the few new men have nothing new to say. Julian Story, for instance, who furnishes the immense scene from the French Revolution that hangs opposite the Makart, and who, we believe, is the son of the celebrated sculptor, has painted a horrible scene in a timid and conventional manner and with a tedious gray color; C. S. Reinhart has found another disagreeable theme for his big canvas, "Washed Ashore," but his revolting dead man in the foreground is the only thing that the spectator remembers of his work; Alexander Harrison has begun to borrow the manners of the impressionists. Makart's immense canvas, thirty feet in length and fourteen in height, is well known from descriptions and from innumerable reproductions; it has been exhibited in Germany, but never before in this country, having been bought by the late James H. Banker some years ago, and only recently unrolled. It is not one of the artist's best works, though an admirable subject, conceived and carried out with no end of spirit and with a technique that is so good in parts that its many defects are all the more irritating. The goddess, half draped in a fluttering reddish purple robe and surrounded by her nymphs, bursts through the edge of the wood at the water's edge in hot pursuit of a noble gray stag, only to find her game taken to the water and a clamorous group of water nymphs throwing themselves between it and her up-

lifted javelin. The baffled hounds bay on the edge of the shore, a great white swan flaps and splashes and hisses, the naiads scream—there is a fine sense of clamor and go in the whole composition. The color, which does not pretend to be realistic, is only tolerably rich and decorative, the rocks and foliage are brownish and yellowish, the flesh tints are warm, and the water very blue and

white. The heads have all the conventional traits of this artist, and Diana's anatomy is not beyond reproach. But, on the whole, it is a picture, and has some reason for being, while Mr. Story's version of Mlle. de Sombreuil's draught of blood to save her father's life, and which hangs opposite, has none. The lady and her father, in conventional poses, stand on the steps of the doorway in the centre of the scene; there is a crowd of "sans culottes" around them, a cart at the right, and some murdered aristocrats, whose blood flows down a grating in the pavement. This picture and Mr. Reinhart's were both in this year's Salon, and both received Honorable Mentions. From the same exhibition is J. Gari Melcher's scene in Holland, two peasant girls, the size of life, descending a hill; the foremost has already passed partly below

the field of vision, and turns to speak to her companion. The color is of the peculiar smothered richness, tending to grays, that the painter renders so well; the dark blue of the second girl's milk-pails and the lighter blue of the yoke across her shoulders are of a remarkably luminous and effective quality. In this first gallery, "A," are also



WINTER SCENE ON CRANE ISLAND, GULF OF ST. LAWRENCE.

DRAWN BY H. W. RANGER FROM HIS WATER-COLOR PAINTING.

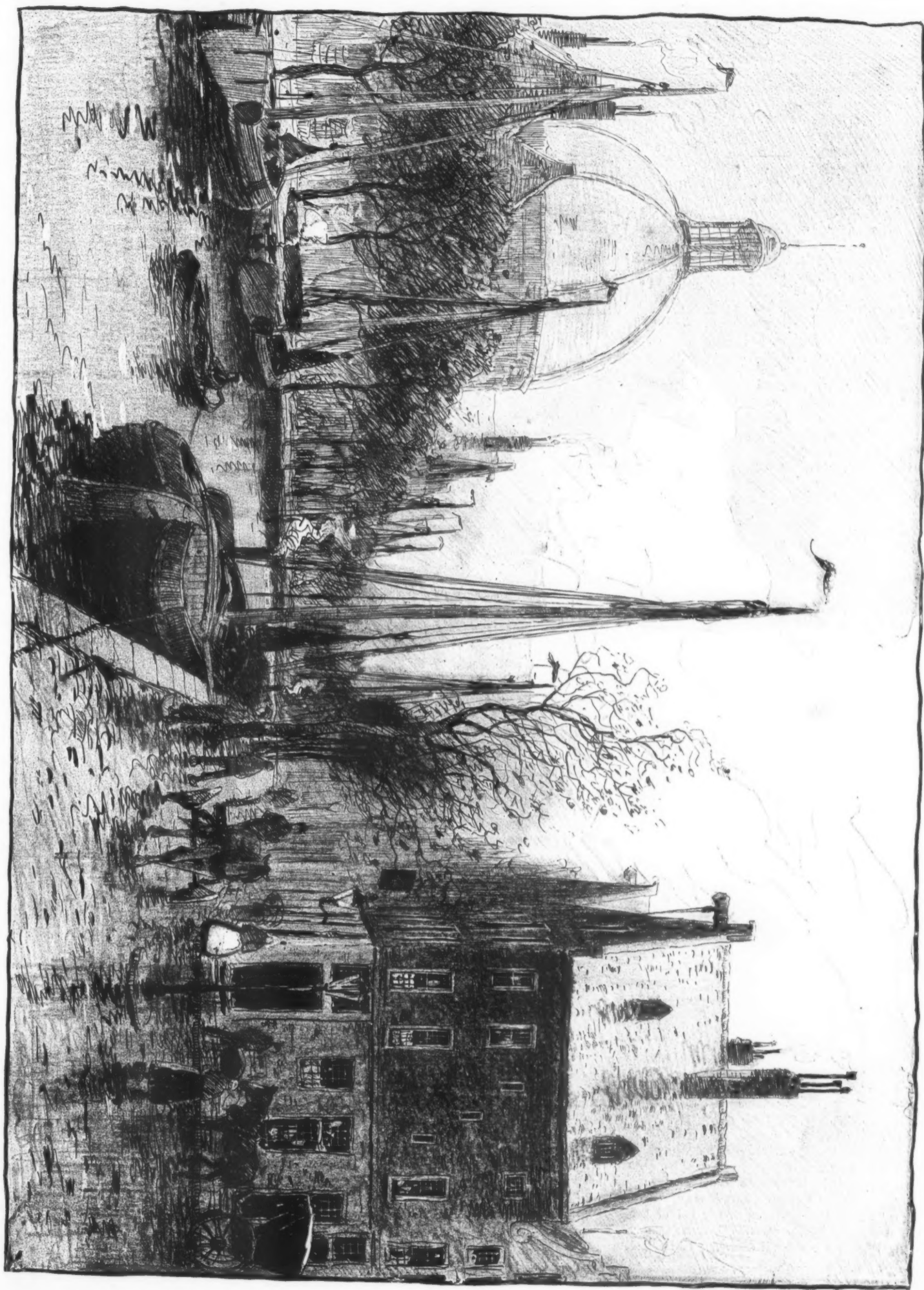
gowns, but evidently damp and unsuitable in all other respects. The evidences of misdirected talent are numerous enough, as they generally are—pictures in which the search for minuteness of finish has been pushed to a deplorable result, pictures in which pretty and graceful subjects are rendered with elephantine heaviness, pictures in which vulgar subjects are elabor-



A HOLLAND LANDSCAPE. DRAWN BY H. W. RANGER FROM HIS WATER-COLOR PAINTING.

ated with worthless affection. WILLIAM WALTON.

AN excellent replica of Munkacsy's "Last Day of a Condemned Man," the picture which established his reputation and which he has never surpassed, is on view at the Haseltine gallery in Fifth Avenue.



A WET DAY IN AMSTERDAM. DRAWN BY H. W. RANGER FROM HIS WATER-COLOR PAINTING.

two of the most important pieces of sculpture in the exhibition: John J. Boyle's "Stone Age in America," a group in bronze, executed to the order of the Fairmount Park Art Association of Philadelphia, and F. Edward Elwell's plaster head of "Magdalene," of which the marble is owned in Boston. The latter work is very interesting from its expression and its suggestion of fleshly substance; the former represents an Indian woman who has saved her children by killing with her flint hatchet the young bear that had menaced them. She looks more like a sturdy French peasant than a squaw; but she and the naked infant she clutches are firmly modelled, and the entire group promises much for the young sculptor's future.

Upstairs there are more big canvases, the later Salon exhibits of clever young Americans. Alexander Harrison's "Le Maïs," from the last Salon, was painted in Brittany from sketches and photographs taken in Pennsylvania. The tops of the cornstalks have been cut off, but some of the ears have been left on them; these stalks and ears show very yellow against a yellowish ground; over their heads, near the top of the picture, are seen some reddish brown trees warmed by the sunset and two very lively vermilion house-tops. Through the yellows of the Pennsylvania foreground comes a Brittany model, a young girl in a blue blouse, with purple shadows in her dress and her hair. The artist's "Open Sea" is a more familiar theme, but the waves in the foreground show an effort to attain transparency by a sort of hatching that is borrowed from the "école de plein air." Eugene Vail's "Sur la Tamise," from the Salon of 1886, is a view in a harbor, painted in reddish browns; in the background are steamers, etc., and in the foreground two women and a boy in a boat, all the size of life. His "Widowed," from this year's Salon, is cooler in tone; although she is on the open beach and in the foreground of the picture, the fisher woman's black dress flutters out quite flat. From this year's Salon, also, is William F. Howe's immense canvas, "Return of the Herd—Uplands of Normandy"; in the foreground is a white cow, and her brown and reddish companions, coming up behind, are exceptionally well painted. So, also, is the distant hillside, rising high on the canvas, but the sky at the top is much less satisfactory. In the uppermost gallery Mr. Reinhart's big picture hangs at one end, and Walter Sanford's "Dernier Coup d'Œil" at the other. This latter shows a ballet-girl in a red dress and a red room before a tall mirror; the lighting is somewhat inexplicable, and the best painted portion of the picture is the metal lamp above the girl's head.

The big canvases, however, do not carry off all the honors; Wm. M. Chase sends five little landscape studies in oil and pastel, which are all exceedingly clever; Philip Hale has painted in Paris a small sabot wearer, scouring a big brass kettle in a perfunctory manner, that is a beautiful little color study; Stanley Middleton furnishes a "Haytime at Cernay La Ville" that is surprisingly full of light, and William A. Coffin, a distant rain-storm that has evidently been studied from nature. F. D. Millet sends from England two trim English interiors with picturesque young girls, one reading and one playing a mandolin, and Frederick A. Bridgman contributes two Algerian scenes, one in a street and one on the very white terraces of the house-tops, where the blue whites furnish a chilly setting for the warm flesh

tones of the half-veiled women. Herbert Denman has a none-too-pretty young girl sulking in a corner of her chamber, with a very good patch of sunlight on the floor before her; Horace Russell Butler, a large and important "Moonrise—St. Ives," from the Salon of 1887. There are a good many moonrises, of various degrees, in the exhibition, and a great many good landscapes, besides those already mentioned, notably those by Bolton Jones, Leonard Ochtman, and F. H. Murphy.

ART is not a mode of intellectual expression, it is not the result of knowledge, it is simply the result of seeing.

OSCAR WILDE says that "fashion changes only because it is ugly." He instances the Egyptian dress, which lasted for some two thousand years, and the Greek dress, which was without change for from nine hundred to a thousand, merely because they were thoroughly adapted to the climate and for the wearers.

IN sketching from nature in water-colors, charcoal will be found very useful for first, slight, rapid indication of masses. The most useful colors are: Yellow ochre, gamboge, raw Sienna, burnt Sienna, light red, vermilion, madder lake, French blue or cobalt, indigo, olive green, Hooker's green, sepia, Vandyck brown, Payne's gray.

THERE are on exhibition at Schaus's, Maccari's remarkable cartoons in crayon for his new fresco paintings in the Senate Chamber in Rome. The subjects, well selected as lessons in patriotism from the ancient history of the Immortal City, are: Cicero before the Senate denouncing Catiline; the aged Appius Claudius, supported by his sons, entering the Council Chamber to tell the vacillating senators to answer Pyrrhus, that "Rome can only treat with him for peace after he shall have left Italy;" Curius Dentatus, the conqueror of Pyrrhus, refusing the bribes of the Samnite ambassadors, and Regulus taking leave of Rome to surrender himself a prisoner in Carthage. The cartoons, which are crowded with figures, are executed with the knowledge and skill of a master, introducing hundreds of persons admirably contrasted in pose and expression, albeit the majority are ignoble-looking to a point of vulgarity hard to conceive as typical even in the decadence of Rome.

"PERSONAL glimpses of Vandyck are so very rare and precious," says The Pall Mall Gazette, "that exceptional interest attaches to the following story—remarkable, too, as an extraordinary example of oral tradition—which, we are assured, has never before appeared in print: In the early portion of the eighteenth century a very old lady sat to Thomas Hudson, the portrait painter, who was born in 1701. She told that artist that when she was quite a little girl she had sat to and was painted by Sir Anthony Vandyck, then at the height of his fame, and living in great state and splendor in the then fashionable quarter of Blackfriars. On one occasion he led her forth into a long gallery attached to the house, wherein were hung a number of the pictures he had painted. Remarking the whiteness of the faces, she asked him why he painted them so pale? 'I paint for time,' he replied; 'Time will darken them, and posterity will thank me for it.' This utterance, proving at once his knowledge, wisdom, and jealousy for his reputation, was repeated by Hudson

to Sir Joshua Reynolds, whose master he was. Sir Joshua told it to his pupil, James Northcote, who repeated it to poor Benjamin Haydon; by Haydon it was told to Mr. W. P. Frith, and by Mr. Frith it was repeated to Mr. Seymour Lucas. Thus, without the medium of ink or paper, has there been handed down to us an interesting statement uttered before the Civil Wars hurled Charles I. from his throne." What a lesson it should convey to certain American landscape painters, who shall be nameless, who by the trickiest and most unsafe methods contrive to give that tone to their pictures which should legitimately be the result of a century or more.



"AFTER THE WEDDING."

FIGURE FROM THE PAINTING BY A. WORMS.

Work that looks most inspiring is that drawn most directly from nature, changed only by the tone of the mind that transfers it to canvas.

SKETCH little bits; study breadth of effect; sketch boldly and with decision—if possible without erasure. These are golden rules to the student in water-color sketching from nature.

MR. FRANK FOWLER has resigned the directorship of the Chautauquan Society of Fine Arts, and has been succeeded by his former pupil, Mr. Ernest Knauff.



STUDY OF FUCHSIAS. BY VICTOR DANGON.

(FOR DIRECTIONS FOR TREATMENT IN OIL AND WATER-COLORES, SEE PAGE 49.)

# THE HOUSE



EARLY GERMAN RENAISSANCE BEDSTEAD.

some weight and permanence, the proportions and the proper decoration of which deserve to be fully considered. Accordingly, we find that in European countries no other article of movable furniture has undergone such decided transformations with the variations of taste through which the race has passed. The Gothic bed, as our illustration shows, was very different in appearance from the bed of the Renaissance, and that again from the style Louis XIV. and so on; the bed of the First Empire being as distinct from those of the old régime as it is from our modern beds of brass or iron. Hence, it is impossible to preserve any unity of effect in a bedroom if the bed itself is not in the style which has been adopted for the room; and, as all the old styles of decoration are now in equal favor, the examples which we give herewith of beds of various periods cannot but be useful.

It is from the usages of Gothic times, and the form of the Gothic bed, that customary arrangements of the parts of the bed have been derived. The Gothic bed was cumbersome, monumental, enclosed at the top and on three sides. This was due to the fact that the bedchamber was, next to the hall, the most important and the largest room in feudal times. As may be seen in the German Gothic chamber, our illustration of which is taken from an old print, it was used for many purposes during the day—as a family sitting-room, and even as a dining-room. It was also quite commonly the reception-room of the house. With its high ceiling, great size, tall windows and numerous doors, such a bedchamber must have been difficult to keep reasonably warm in winter. Accordingly we find that the bed is a little room in itself, snugly wainscoted and curtained, and that it is placed as near the big fireplace as possible. As the state bedchamber became smaller, and was more comfortably arranged, the solid walls of wood, which distinguished the early Gothic bed, disappeared in part, and were replaced by curtains hanging from the canopy, which was retained, and which was supported by pillars at the angles. The Renaissance did not add much to the comforts of life, whatever it may have done for the sense of beauty, and we find in some Renaissance beds almost as elaborate provision against cold draughts as in their Gothic prototypes. The late German Renaissance bed, which we give, differs little from the earliest of our two Gothic examples in this respect. Even the early German Renaissance bed, which, but for its pudding-like posts, would be an example of extreme lightness and

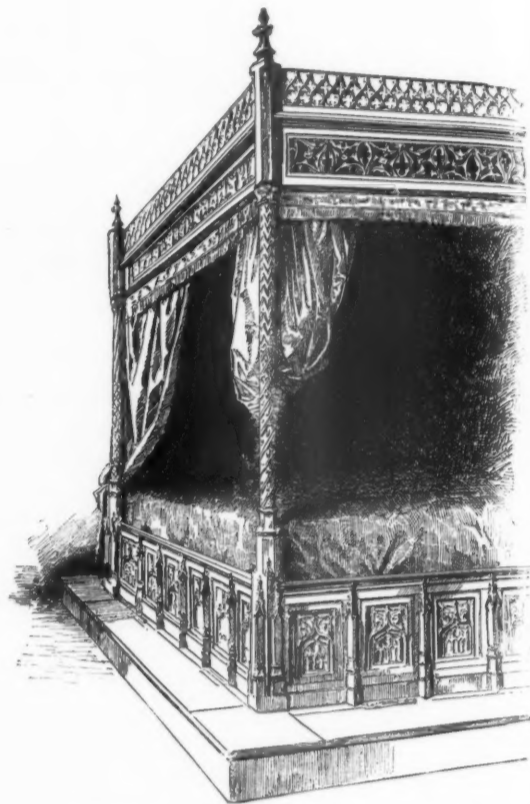
## THE BED.

In our time and climate no other article of furniture has the importance that attaches to the bed. In warm climes a mat or a rug may be held sufficient, while in very cold countries, as in Siberia, a heap of furs spread on top of a brick oven is the ideal of comfort. With us, the mattress, which corresponds to the rug or the furs in these primitive forms of bed, is still the essential part; but it appears to us necessary to raise it from the ground (and for this a wooden or other frame is needed), and to shut off draughts and, perhaps, the morning light, for which purpose curtains are added, and some sort of canopy to support them; and this makes of the bed a construction of

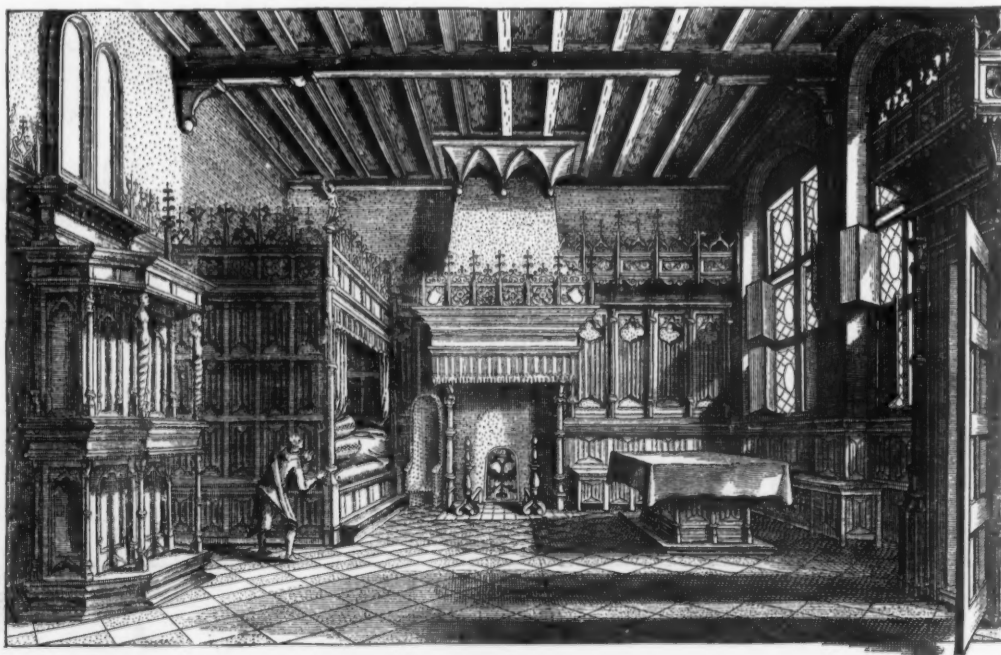
elegance, was evidently intended to be draped at the top and all around. The next great step was to restrict the canopy or "ciel" of the bed to a size much less than that of the bedstead, so as to shelter only the head, leaving the rest open to the air. This restricted canopy required but two posts or pillars to support it. This style of bed appears to have been called, originally, a "Duchesse," and royalty did not condescend to use it until 1745. Probably one of the earliest examples is that of Louis

Fourteenth's time, which still is much better adapted to our present taste than the bed of Marie Antoinette. The woodwork of the bed has always been simple in construction. In its most complicated form it consists of head and foot-boards, sides, posts and frame-work of canopy. The canopy is now very little used, unless in its abbreviated form, covering the head of the bed only. In this form it is customary to carry the head-board up high enough to support it, by means of carved brackets, or of brass or iron rods to be covered with drapery. The style most affected in such beds is either our own colonial style or some other modification of the French styles from Louis XIV. to Louis

XVI. The canopy is usually square, as in the Louis XIV. bed which we give, but not so large, and, as it is generally ornamented with some delicate mouldings, or other carved work, it is customary to attach the valance and curtains at its under edge so that the wood may be seen. The head-board may have a panel of painted tapestry set in a carved and gilded frame, for which the design on the head-board of this bed may be adapted; but the foot-board always shows, and is commonly decorated with carved festoons of flowers and the like, sketchily treated so as to show the marks of the tool, it being impossible to mistake the work for machine work. All this woodwork is at present painted white, or some very light tint, and picked out with gold. In our opinion it would be in much better taste to have the coverlet so made as to cover completely the foot and sides of the bed; the head might then be of the natural color of the wood treated simply, and enlivened, if necessary, by painted or embroidered panels set in. We may, however, be thankful that the worst affectation of the rococo period has not yet been revived by our furniture-makers, and that we are spared the bedstead curving like the prow



FRENCH CARVED GOTHIC BED AND CANOPY.



LATE GERMAN GOTHIC CHAMBER WITH BED.

and sides of a boat, which the French called the "lit à bateau."

That is not the only affectation with which the French are to be charged in this matter, for, during the First Empire, they attempted to apply their notions of classic magnificence to beds which were specially designed for warriors, for statesmen, for naval officers, and so on. Our example shows what the "Warrior Bed" was like, the helmets and laurels shelved at the top being supposed to make it fit for a great general to sleep in.

The brass bedstead is coming so much into use, and has so many good qualities to recommend it, that we cannot omit to speak of it, although it is seldom intelligently ornamented. It is true that the usual system of cross-bars and braces of which the frame is composed is, in itself, agreeable to the eye; but instead of plain rods crossing one another, with only an occasional boss or knob to give a little variety, how easy it would be to give, in bronze or brass, delicately modelled uprights and cross-pieces, for which any number of hints may be had from antique works of the sort. Even wooden beds of a much later period, ornamented with turned work, like the German bed which we illustrate, may give a suggestion to be carried out in spun brass. There is no reason why a brass bed might not have a canopy, and even curtains to match.

The author of the "Voyage autour de mon Chambre" expatiates on the charming tint which the morning sun, shining through his white and rose-colored bed-curtains, spreads around him; and another writer, of equally sentimental cast, praises his bed-curtains of blue and white, with designs of vases of flowers. But it does not much matter what the color of the bed-draperies is, provided it harmonizes with that of the room. A lady, not long since deceased, even preferred black, because it was becoming to her complexion. But we may be allowed to point out that in no

position are elaborate works of embroidery so much in place as about the hangings of a bed. They may be of cheap material; those on one Louis XIV. bed are of canvas worked in Berlin wool, or of rich silks and gold on a silk or satin ground. The canvas coverlet was, of

are well designed, and the tints closely copied from nature, nothing can be more appropriate for a bed-hanging, and no work of the sort can give more pleasure in the doing.

ROGER RIORDAN.

Do not overcrowd your rooms with furniture; do not have large, bulky things that are hard to move, that are too high to reach to the top of and dust, that take up too many cubic feet and inches of the precious air which in small rooms is a matter of great consideration.

In the decoration of a room great care should be taken that no color or object forces itself on the attention, except it be the one worthy object round which all interest centres. Even it must be modest. But the actual decoration, i.e., the painting and papering, being, as it were, the mantle covering the skeleton of the room, must form only the background against which all other objects stand, and it must be placed there with the kindest consideration for these objects.

In selecting papers, above all things assure yourself that they are free from arsenic or other poisonous substances; that the colors are not loaded on so that they are readily removed by friction; or if you elect rather to paint your walls, or even simply to distemper them, see that the colors are well mixed with a proper amount of glue size, new and sweet. Be particular to have the paint well mixed, so that it may be applied in thin coats, and not loaded in such a manner that the slightest friction will remove it. This injunction applies also to cornice and ceiling.



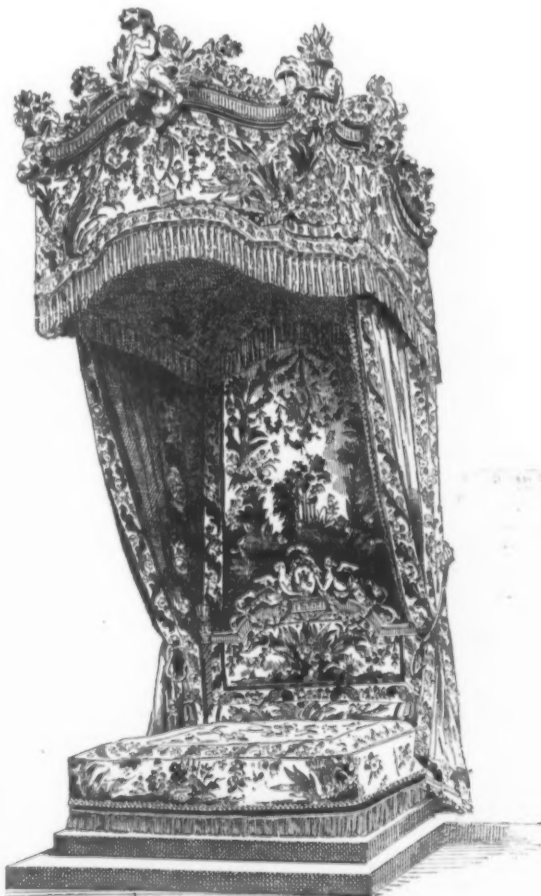
MODERN GERMAN BED WITH EMBROIDERED CANOPY.

course, removed at night. The Persians, according to De Gobineau, use silk of some deep color, as green or red worked with gold for the coverlet, and pillows and sheets of linen, richly embroidered with colored silks. Their pillows they have of all shapes and sizes, and scattered about the bed so as to support any part of the body at will. There is this much to be said in favor of embroideries for use in the bedchamber, that the design chosen need not be repeated too often or too regularly, as it must be in the case of a machine-wrought stuff. Nothing is so inimical to rest, so disturbing to a person ill or fatigued, as a pattern which repeats itself from space to space according to a regular and unvarying plan. If very complicated, so much the worse, for then it becomes a puzzle which one finds himself obliged to solve. But with hand-worked embroideries, even though the pattern is regular, a great deal of variety is inevitable, and is invariably pleasing. A set of hangings which we have recently seen were of India silk of a yellowish tone, somewhat deeper than cream, embroidered with bunches of violets, and their leaves of the natural hues. The bunches were disposed in quincunx, like the five spots on dice, so as to form only oblique lines, and trailing vines of the twin-flower, with its white blossoms and leaves, reddish underneath, were used to separate them. This is a very easy arrangement to make with any of our smaller wild flowers, and if the latter

"THE walls of our rooms should be treated in color," says Mr. Armitage, the London decorator, "together with the ceiling, cornice, and woodwork, just as nature out-of-doors treats her landscapes. Her colors are pure, not half tints, and so some people tell us ours ought not to be for indoor work, but they forget the important item, not present indoors, of atmosphere—the kind veil nature draws over crudities; and they forget also this, that every color in a landscape is softened to the eye of an observer by its next-door neighbor, so producing the effect we imitate in these so-called half tints."



FRENCH "WARRIOR BED" OF THE FIRST EMPIRE.



THE BED OF MARIE ANTOINETTE.

## FLORAL ARRANGEMENT AS AN ART.

MR. HEROMICH SHUGIO GIVES AN OBJECT LESSON IN THE JAPANESE METHODS OF USING FLOWERS.

"THE lavish use of flowers for decoration in the United States one sees nowhere else," said Mr. Heromich Shugio.

"Not in Japan—the Flowery Kingdom?"

"Ah, no! We are more economical both of our pleasures and our possessions than you Americans. Our tastes are more simple. We have passed through the period

of satiety. Where your rooms are crowded with our teak carvings, cabinets, bronzes, lacquers, porcelains and pottery, we will have one cabinet, possibly two vases, placed to attract the eye to their individual beauty, and a single bronze that merits attention. But while we use our beautiful things sparingly we change them frequently. Thus we easily escape ennui."

"Then we have yet to learn from you the secret of living, as we have already learned so much of the beautiful in art?"

"Flowers have a different place with us entirely from what they have with you. You have, I believe, a sentimental language of flowers. To us flowers have a national expression besides. We accept the flowers in their season, and the whole population does homage to nature. The cherry viewing in April is a fête. Nearly each month has its flower. The plum in January, the peach in February, in March the *Pyrus Spectabilis*; the cherry in April, the azalea in May, the sweet flag in June; then the wistaria, the iris, the sacred



JAPANESE FLORAL ARRANGEMENT  
—OLD-SCHOOL STYLE.

lotus, in July; the hibiscus, the lespedeza, in August; the chrysanthemum in September, the maple in October, and in December the camellia."

"Then you do not have hot-houses?"

"No. We accept the flowers as they come. The year is garlanded."

"You speak now of your gardens and fields?"

"Yes. The arrangement of flowers in the house is an art, just as music and painting are with you. The comparison holds out. We have our different schools. There is the old school, which is the classic, and there are the modern schools. Just as you have your schools of music and painting. You have Beethoven and Offenbach, David and Manet. The same fundamental principles underlie each. The rest is individual expression."

"And you take lessons in this art of arranging flowers?"

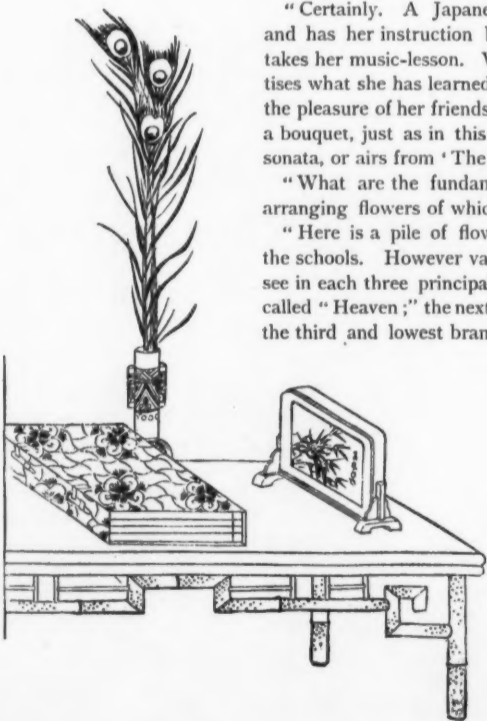
"Certainly. A Japanese girl takes her flower-lesson and has her instruction book just as an American girl takes her music-lesson. When she goes home she practises what she has learned. For her own pleasure or for the pleasure of her friends or her family she will arrange a bouquet, just as in this country she would play you a sonata, or airs from 'The Mikado.'"

"What are the fundamental principles in the art of arranging flowers of which you speak?"

"Here is a pile of flower books such as are used in the schools. However varied they may appear, you will see in each three principal divisions: The main stem is called 'Heaven'; the next branch is known as 'Earth'; the third and lowest branch is 'Man.'"

"Is that purely arbitrary?"

"The names are; sometimes they are called differently. That is a mere matter of convenience. But the three divisions are derived from the natural growth of plants. All through nature you find those. You can carry the subdivision into five, seven, nine stems, or as far as you choose. There will be always an odd number, because nature inclines to odd numbers."



JAPANESE OLD-SCHOOL ARRANGEMENT OF FEATHERS  
IN PLACE OF FLOWERS.

"I observe in the books you use foliage even more frequently than you use flowers?"

"In foliage it is a question of line rather than color."

"Is that by selection, or how do you compel those thick-wooded stems to take such prescribed forms? Nature isn't usually so obedient."

"That is part of the technic, we will say. In our schools we study the nature of woods; the rest is manipulation and the use of tools. But let me illustrate."

Mr. Shugio produced a neat straw woven case of tools. There were a short, sharp knife, a pair of scissors, a tiny saw, and a small syringe—all of Japanese manufacture.



JAPANESE FLORAL ARRANGEMENT—ECCENTRIC STYLE.

The next consideration was the vase, a small, square shallow bronze basin set on a carved teak-wood stand. Dividing the enclosure in halves were three wooden bars with spaces between. These were to hold and clasp firmly the stalks.

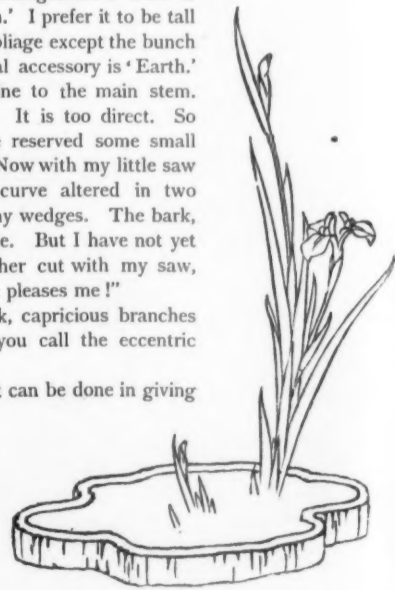
"The arrangement of your vase depends on how it is to be seen," said Mr. Shugio. "If you have a guest at table, you arrange your flowers or plants and place them so that their most attractive aspect meets his eye. First, the ends of the stalks must be shaved away so that they will enter the interstices of the wooden bars. Then they must be cleared of foliage at least for four inches so that the effect will be that of one stalk. Now, I fill my shallow receptacle with water, and insert in the bars these branches of locust in bloom. You see they express nothing; they are confused in form; they are simply an ill-regulated mass. I study them, and in my mind form an idea of the arrangement I wish to effect. I select my main stem—'Heaven.' I prefer it to be tall—aspiring, and I clip off almost all its foliage except the bunch of leaves at the end. The first principal accessory is 'Earth.' I wish it to have a certain relation of line to the main stem. The curve it takes I do not quite like. It is too direct. So I cut from a piece of the locust I have reserved some small wedges, carefully preserving the bark. Now with my little saw I cut the branch where I want the curve altered in two places. In these two incisions I insert my wedges. The bark, you see, makes them scarcely perceptible. But I have not yet got the curve I desire; so I make another cut with my saw, and insert another wedge. There! that pleases me!"

"Is that the way in which those thick, capricious branches are altered in this copy-book in what you call the eccentric school?"

"Yes, there is scarcely a limit to what can be done in giving direction in this way. Now, for my third division—'Man.' I desire it shall make a short, low curve and then shoot out in a horizontal line. With two tiny wedges I accomplish this."

"You have now your three fundamental principles?"

"Yes, the rest is an exercise of taste, I think the grouping lacks



JAPANESE FLORAL ARRANGEMENT—OLD-SCHOOL STYLE.

simplicity, and at the same time needs more accessories. With my scissors I cut away those leaves that disturb the feeling of the main lines. Here is a group of leaves, graceful in itself, but it does not compose well. With my fingers I gently twist the stem until it falls into better relation with the whole."

"Composition really describes what you are doing as fitly as if applied to a painting?"

"Certainly; it is the arrangement and balancing of lines with a view to an agreeable unity. I feel that my work is not properly balanced on this side, so I introduce an accessory to 'Earth.' That now requires its accent on the other side."

"You still use the locust?"

"Yes, but I might and would use something else if I had it."

Mr. Shugio now surveyed his work carefully. With his fingers he manipulated a branch here, with his scissors cut off some detracting leaf there; then with his syringe sprayed the vase and its contents. He had arrived at the end he desired—an arrangement conspicuous both for elegance and simplicity.

"To show you what can be done by manipulation, here are some yellow daffodils and white narcissuses, with their long, spiky leaves."

"You can make those stand upright without support?"

"Yes, and fall into whatever lines I think best."

Mr. Shugio produced a shallow bronze receptacle similar to the other. Between the wooden bars the stalks were trimmed to enter and were held in firm grip. A tall, slender stalk tipped with a nodding daffodil shot up as the main stem. Another daffodil, curving outward, formed the second division; and a white narcissus, the third, "Man," still lower, balanced it on the other side. Seen in line with the wooden bars the effect was of one stalk, with its main stem and outspreading branches as in nature, although one was a yellow daffodil and the other a white narcissus.

"The spiky leaves will make the accessories about the three divisions. As you see they are stiff, or where pliable are ungraceful and unrelated. I determine what surroundings my main stem needs. Thus by gently and firmly bending and pressing the leaves with my fingers they fall into the lines I desire."

"It is marvellous how they respond. You have turned

the end of that leaf entirely around and it is as graceful and effective as a painter could have done it with his brush, not needing the assent of the leaf itself."

Thus manipulating each leaf, Mr. Shugio gave his flowers the delightful air of an impromptu. They conveyed the impression of nature in her best mood; but there was nothing truer than that nature had been most aptly aided.

"But how—upon what principle, that is to say

—do you arrange flowers in regard to color?"

"Either by harmonies or contrast. The palette of a Japanese is joyous. We do not care for degraded tints. In arranging flowers we carry our full tints as high as possible, exalting one another by contrast."

"Do you never arrange flowers in your porcelain vases in great bunches, or in masses, as we do?"

"Very rarely in masses. As I said, luxuriance in quantity is not a Japanese trait. It is the individual thing that appeals to us. We will put a rose spray or

new city houses the dining-room, at least, is apt to be insufferably close and hot for a month or so before and after the regular summer season.

Radical defects of this sort are not easily remedied. Our reference to them may, however, cause some of our readers to consider these matters fully while there is time. Should they decide to build without doing so they may be sure that they will find many occasions to regret it. But if one's house be already built or rented, one need not perhaps quite despair. In a multitude of cases practical hints may be offered.

Weather strips and all appliances for hermetically closing doors and windows are to be avoided as much as possible, as being unhealthy. They are the greatest causes of headaches, dizziness, and low spirits that we have to deal with in winter. Instead, double the customary protection of a door with that afforded by a portière; and if reasonably tight sashes and heavy curtains still allow too much cold air to pass in through the windows, double the sashes, as they do in Russia. It is much better to place a heavy rug *against* the door than a rubber strip under it, and a good screen may be found to effect a saving in your bill for coal and gas, and to be more conducive to health than a very hot fire.

Even with the few who still make light of interior decoration as a "fad" or "something to amuse the women," the fact that the measures recommended above, the multiplication of screens, portières and curtains will serve to give a room a more furnished and a more cosy look, will hardly count for much against them. Let us, then, give a few suggestions as to how the greatest benefit may be got from them with regard both to comfort and economy, and to appearance.

Portières are usually hung close to the door on the inside. This answers passably well in the case of double sliding doors. But suppose a door opens inward off a narrow and draughty hall, what then? We would recommend to have the portière always on the outside of the door and some distance from it, a foot at least, and more if it may be. It should be remembered that the virtue of a portière, as a protection against cold, is not so much in the stuff itself as in the air-space between it and the door. In the very frequent case of a door opening off the end of a passage, the portière may be hung across the passage several feet from the door of the room, making a small ante-room, which may be turned to account in various ways. Occasionally two rooms at once, one opening at the end and the other from the side of a passage, may be thus shielded by a single portière more effectively than by two portières hung in the usual manner. There is an abundant variety of materials for portières, but most of the cheaper sorts are poor in appearance and are far too loose in texture.



JAPANESE FLORAL ARRANGEMENT—MODERN STYLE.

a branch of azalea in a pure white vase, a single iris in another, and place each where we can enjoy its beauty; but the use of flowers to furnish color in a decorative sense has never been introduced into the Flowery Kingdom."

We have arranged with Mr. Arnold W. Brunner and Mr. Thomas Tryon, of whose excellent book on "Interior Decoration" (Wm. T. Comstock), an illustrated notice was given in The Art Amateur last month, to furnish our readers with a consecutive series of practical articles on the furnishing and the decoration of the average country home, with hints also for applying the suggestions to houses of greater pretensions. Illustrations will be given with each article, not only showing the arrangement of each room described, but including many details, such as fireplaces, over-mantels, over-doors and bookcases. Our readers are invited to submit to the editor any difficulties of their own in the matter of furnishing or decoration, and he will try to solve them.

## Hints for the Home.

Now that the rigor of winter has set in, many of our readers, who had succeeded in making their rooms look cool and comfortable during the summer, are beginning to find the same rooms look chill and dreary. Taking up matting and putting down carpet, hanging heavy curtains instead of or in addition to light ones, closing superfluous openings and building a good fire in the grate, will do much to meet the physical requirements of the season; but at times the eye refuses to be satisfied with these changes; it finds the wall-paper repulsively cold in tone; it shrinks from the white and gold of contemporary decoration; it looks for plenty of drapery, for wooden instead of marble floors, for leather wainscoting instead of tiles.

The fact is that our summer and our winter temperatures, both excessive, require, unless the greatest care be taken, an almost complete change of all our surroundings twice a year. To make such a change is quite beyond the means of all but very wealthy people. Hence one would suppose that Americans, of all people, would seek moderation in all that is to be permanent; that they would confine themselves to neutral or moderately warm tints in the larger spaces of their rooms, and that they would eschew modes of construction which, like the English Gothic, cannot be properly ventilated in summer, or which, like the Italian, cannot be sufficiently warmed in winter. Yet many of our most modern houses have *both* defects. There are commonly loggias, verandas, and vestibules of no earthly use in winter, because they are not guaranteed in any way against the weather; and in most of our



JAPANESE FLORAL ARRANGEMENT—MODERN STYLE.



JAPANESE FLORAL ARRANGEMENT—  
ECCENTRIC STYLE.

# THE ATELIER

PAINTING IN WATER-COLORS.

## VI.—CHOICE OF SUBJECT.



**L**EARNERS find it a difficult thing to know what to paint, as well as how to paint. "Still-life" subjects are recommended, consisting of objects that will not change and can be placed again and again in exactly the same positions. The chief

difficulty is to find objects easy enough. One of the simplest in color and in drawing is a variety of nuts placed carelessly upon the table. The hickory, pecan, Madeira, hazel, chestnut, black walnut, and butternut are varieties readily obtained. A few or all of these would afford a capital study in browns, and a thin wash of yellow ochre, with a very little Antwerp blue, would look well as a background.

A majolica pitcher or vase, if of one tone, with some harmonizing color behind it, would make another simple study; or you might take two or three books in different colored bindings, with a bright-colored cup placed in front. For a study in grays nothing is better than a white cup and saucer, or a simple white pitcher. Place this on a white towel or napkin, with the light falling upon it from the left, and arrange a white towel about three feet behind. If you succeed in getting the lights and shades in their proper relations, you will find that white ware will have a charm for you it never had before.

So much judgment and taste are needed in combining different kinds of objects that perhaps a simple flower is the best thing to begin with. The pansy would be a good choice; for it is to be had at almost any season and in great variety of color. But do not attempt to paint it from memory. Never do this with any flower. Two or three pansies, because they combine so much character with color, make a charming study. The common single red geranium is another simple flower easily obtained at any season. A green leaf will heighten the effect. A single variegated geranium-leaf is a good subject. So is the wild violet, which is easy to draw and easy to paint. Morning-glories may be found more difficult.

A single flower of the varieties mentioned is quite enough to begin with. When you have attained some skill in handling the brush, and have become familiar with your colors, you may try a study of several flowers of the same variety. This will require some taste in arrangement. Place one or two behind the others, one

drooping below the rest, either in the strongest light or in shadow; also contrive side views of some.

It is well to familiarize yourself early with shadows which, so to speak, are the bone and sinew of all pictures. The flowers and leaves behind the most prominent specimens form sometimes enough background. The arrangement—or "composition" as it is called—of the picture is really a study in itself; yet a simple, natural disposition of your flowers will generally produce a good effect. Make it a point in visiting exhibitions to study the arrangements of color in pictures that please you; for, without knowing the reason why, you will be insensibly attracted toward the best work. Better still, carry a note-book, and jot down your impressions for future reference. One artist of my acquaintance told me that she had done this in the galleries in Europe, and had profited by it on her return.

No flower for grouping is richer in color than the chrysanthemum. Those who are fortunate enough to obtain the magnolia in its season, or the rhododendron

others, color the whole leaf with the prevailing tint, otherwise leave that portion white. Hold the brush as you do a pen, only more erect. Take enough color to cover at least one side of the leaf without renewing. Begin at the stem, making the strokes rounding with the shape of the leaf. Then paint the other side and wait a few moments for the whole to dry. If the ring through the leaf is of different tone from the rest add other colors to match it, and paint it delicately over the prevailing tint. Do this again and again until you have satisfied yourself. But it is decidedly best to do it with one wash. Keep always in mind that extreme delicacy is the charm in water-color painting. As soon as the paper is dry enough shade with the same colors the various folds and the stem. There are other leaves of marked character that make good studies. If you attempt a perfectly flat leaf of solid color you will see no beauty in your work.

For the foundation tint of red geraniums use vermilion, and when it is dry use a wash of rose madder.

Carmine can be used for shading, and for great depth of color add brown madder to it. For red flowers in the background light red and a little new blue, or crimson lake and brown madder, or crimson lake alone. Try them all on another piece of paper before using.

Single jonquils and daffodils make charming studies. Select for your palette lemon yellow, gamboge, aureolin, Indian yellow, yellow ochre, burnt Sienna, light red, Vandyck brown and black. You will not use all of these—perhaps only two or three—but you will find among them all the various tints for yellow and for shadows. For distant yellow flowers add rose madder with the blue and yellow.

In painting wild roses or any other pink flower, for the high lights use rose madder, for high lights in shadow, crimson lake. In shading use a little black

with the rose, or emerald green if you have it. Experiment. Crimson lake and black look well for distant flowers.

Some gray shadows in white flowers are very yellow, others actually green, such as some varieties of lilies, and the pearl rose. For all the grays use light red, yellow ochre, and new blue; or rose madder, new blue and aureolin; or cobalt, rose madder and gamboge. All these combinations are good. Should the yellow predominate, add more of that color; or green, use more yellow and blue than pink. The same can be used for the more distant flowers.

Purple flowers, such as the royal purple in pansies, can be well represented with rose madder and new blue. Antwerp blue is too green for this combination. Use more blue than pink in the distant flowers.

For lilac flowers use rose madder and new blue or cobalt, or mauve if delicately handled.

Blue flowers paint with cobalt or new blue, with sometimes a little lemon yellow added, shade with the same, with black or crimson lake or brown madder added.



DECORATIVE DESIGN AFTER BOUCHER.

SUITABLE FOR A HAND-SCREEN ON SILK, OR CHAIR-BACK FOR TAPESTRY PAINTING, OR FOR CHINA PAINTING.

or the marsh-mallow, cannot find anything more magnificent. Choose in preference the largest flowers. There are indeed, charming small flowers, particularly wild ones. If you use them for models, however, enlarge the size; but even then do not confine your study to them or your style will insensibly become cramped.

## VII.—TREATMENT.

In painting a geranium-leaf there is a great difference in the foundation color. Some are yellower than others, some browner, some bluer. In order to suit your tint to the one in hand lay the leaf on the palette and blend your colors to match it. This is a good way to catch the tint of any flower or leaf.

Gamboge, Indian yellow, raw Sienna, Antwerp blue or new blue, a little light red—some of these will enter into your color combination. Place them all upon the palette, and get from them the most accurate green. Having drawn in outline the shape of the leaf, draw also the shaded ring through the centre. Unless this should be very light, as in the silver-leaved geranium and a few

Greens for leaves and stems are essentially composed of yellows and blues, of which there is great variety. Not all should be used together, and yet two, three, or even four in combination look well. The best way is to experiment, taking several different-colored leaves for studies, or trees of various shades. Antwerp blue, with all the yellows and browns, makes a rich deep green; if harsh, tone it down with light red. Delicate light greens can be made with new blue, gamboge, lemon yellow or aureolin, or delicate distant greens with new blue and yellow ochre. A little rose madder or light red will soften any green that seems harsh. Do not make the vivid greens you see in poor chromo cards. Let the greens be subservient in the picture to the flower tints.

(To be continued.)

L. STEELE KELLOGG.

#### AN EXAMPLE OF "WET" WATER-COLOR.

IN copying the facsimile of my water-color published in the present number of *The Art Amateur*, the first thing to consider is the color of the day. Each day, and especially a gray day, has a distinctive tone. You rarely find two days with the same prevailing scheme of color, and it is of the utmost importance to analyze this fact thoroughly, for upon its correct translation depends the "weather" quality, which should be the first aim in landscape painting. In this particular case it is a thick, gray day, with the sun outside the vision but reflecting from the waves.

The first treatment of the paper is to thoroughly moisten it so that it will lay smooth and adhere to an ordinary oil-stretcher. Next sponge off the unabsorbed water, or, in other words, the water that might run if the stretcher was set upon edge. Then cover the entire paper with a wash of charcoal gray or ivory black. Into this, while wet, stir cadmium orange, vermilion, emerald green and, perhaps, a little raw umber. Let the color remain in patches if so disposed, only keep the "balance" of color satisfactory to your eye. Then take your sponge, which has had the water wrung out, leaving it in a moist condition, and blend the colors together.

Next comes the land. Paint it in broadly, with burnt umber, black and an admixture of any other earth colors that you choose to use. The grass is then painted over it with the zinober greens, 1, 2 and 3. You can modify these with brown or burnt Sienna.

You have the undertones of the sky and land, and now want the water. Take a medium-sized camel's-hair brush, put it into clean water, press most of the water out, and you have practically a pointed blotter with which you can lift the color out of the space you want your water to occupy, leaving your white paper bare. This you can harmonize with a slight tint of cadmium. So much accomplished—that is, the main scheme of color and weather—the rest are simply incidents.

Paint your boats, sails and figures in their local colors,

broadly, leaving small details to the second painting. You can get the wet appearance of the beach at low tide by going over the colors with a dry bristle brush, using a down stroke. What has been done previously must be done at one painting, before your paper has had a chance to dry—say in two hours. You will then have to wait until the paper is thoroughly dry, perhaps until the next day, when you can mount it on heavy cardboard for convenience, and finish it in accordance with the usual water-color methods—putting in details, adding washes, scrubbing out in places ad libitum.

The first painting corresponds with the lay on in oil. The after paintings, it need hardly be said, can be elaborated to any desired degree.

H. W. RANGER.

A SPECIAL medium is required for preparing silk or satin before painting, to prevent the dyes spreading, unless one uses body color (mixing one's colors with Chinese white), in which case the space to be decorated is first given a coating of Chinese white, which is allowed to become thoroughly dry before painting the design over it.

luted and a very little raw umber; in the darkest part a little rose should be added to give more warmth. For the white part of the clouds leave the canvas uncovered. For the sky color indigo greatly diluted, or cobalt, with a touch of emerald green in it, will answer the purpose. The sky should be paler as it approaches the clouds. For the wings put on separately a delicate touch of red, blue, green, and yellow, to give them a prismatic effect. Make the scarf a rich, dark red, composed of brown red and rose mixed. For the vine leaves use springtime green, with a little golden yellow added for the light ones. Italian pink and indigo make a good dark green. For the hair paint in raw umber in the shadows and for the light parts a pale wash of raw Sienna.

In the smaller group the ball may be of golden yellow, shaded with burnt Sienna. Do not omit to mix medium with every color; otherwise the dyes sink in and disappear when dry, in a most unsatisfactory manner. Be very careful to reproduce the expression depicted on the faces. This will not be difficult. One of the chief charms of these little groups will be the effect produced

by a few clear touches in face and figure. Outline the figures in brown red, taking care to keep the outline crisp and delicate for the features and hands. Brown red gives a rich, warm tone, very desirable for many purposes. To outline everything clearly at first is a great saving of time of trouble in the end. If not attended to carefully, you are very likely to lose and confuse the drawing. For the complexion nothing can be better than the flesh tint supplied. It will require a great deal of diluting, and must be tried, and the trial tint allowed to dry before being applied to the picture. If it can be laid on in one painting sufficiently strong, so much the better; but it is wiser to go over it twice than to run the risk of too bright a coloring. For shading the flesh, raw umber and sometimes a little neutral tint, well diluted, are good. It must be borne in mind that a great deal of modelling in this kind of painting is impossible; but the salient points must be as carefully indicated as possible with the resources at command. Caution

must be exercised to prevent the color from spreading when painting the eyes, lips and nostrils; the brush should be fine and not too full.

Beginners are likely to err on the side of weakness in their early efforts, in consequence of the colors having a tendency to sink in and dry much lighter. A little practice soon obviates this difficulty. The more the dyes saturate the canvas the better; it is highly satisfactory to see the design well defined on the wrong side. For some of the light clear tints and flesh-color, brushes should be kept especially and never taken for anything else. It is advisable to rinse well all brushes in clear, cold water after using, and to dry them with a soft cloth.

When the work is finished it should be steamed, in order effectively to fix the colors. The proper method is to hang the painting up in a room where it is thor-



DECORATIVE DESIGN AFTER BOUCHER.

SUITABLE FOR A HAND-SCREEN ON SILK, OR CHAIR-BACK FOR TAPESTRY PAINTING, OR FOR CHINA PAINTING.

#### LESSONS IN TAPESTRY PAINTING.

##### IV.

A FIRE-SCREEN is a good subject to begin on before attempting larger work. According to the coloring of the subject chosen, select a white or écu canvas of fine texture; have it stretched and the design traced and transferred in the way already described. The illustrations after Boucher given herewith would make capital subjects for hand-screens painted on silk, satin, or velvet.

The larger group, comprising three cherubs, if enlarged and encircled with a wreath of roses, could be utilized for a sofa-cushion or chair-back. The treatment should be very simple. The drawing of the outline must be carefully attended to, or the action of the figures will be lost. The coloring must be delicate. The clouds should be gray, made with neutral tint much di-

oughly enveloped in steam, for a short time, and then allowed to dry gradually. There are facilities both in Paris and London for this process, and your painting can be steamed and returned to you at a trifling cost. But the art of tapestry painting is young here yet, and I do not think any such means are at hand. However, a different mode of procedure can be adopted, which answers the purpose exceedingly well and admits of being done at home. Spread a clean cloth on an ordinary ironing-board, then dip a piece of white rag a little larger than the picture in cold water, wring it out, place it under the painting, which must be right side uppermost and covered with soft muslin to protect it. Iron it until the wet cloth underneath is quite dry. By this means you will have steamed every part of the canvas, and the colors will be fixed.

It is a popular error to suppose that tapestry painting entails a large amount of labor. Properly managed, I regard it as rather a speedy means of covering large spaces. Work that does not entail a certain amount of time, labor, and ability is scarcely worthy of notice. EMMA HAYWOOD.

#### HINTS ABOUT CHARCOAL DRAWING.

##### I.

WE have been requested by a correspondent to explain how it happens that students who use charcoal so often fail to produce the brilliant results natural to the medium, and so well exemplified in the work of Mr. Sarony and Mr. Frank Hopkinson Smith. The question is a leading one, and demands more than a few words in reply; but the subject is so important that we do not grudge the necessary space. We should say then, in the first place, that our correspondent's difficulty arises from the fact, which he has not sufficiently borne in mind, that charcoal has several pretty distinct functions in art. It may be used, as many painters use it, for sketching in the outlines of a composition, which outlines are afterward to disappear completely as the painting progresses. It may be used, as it generally is in schools, for the more or less thorough study of form, other things, brilliancy of effect among them, being disregarded. And, finally, it may become the favorite vehicle of expression of accomplished artists like Mr. Sarony and Mr. Frank Hopkinson Smith, who aim at developing the qualities peculiar to it, who choose by preference those subjects to which it is best adapted, and who, if need be, will sacrifice an unimportant fact of form or color rather than lose the crispness and transparency which make their drawings so attractive.

Evidently, students should not act in this manner. They must not sacrifice truth to effect until they know how first, to attain to truth, nor until they gain a well-grounded notion of the relative importance of truth of detail and truth of mass. They must copy their subject closely, and rather lose all appearance of atmosphere and all variety and delicacy of texture than allow an error of drawing, which has become plain to them, to remain. They are interested,

not so much in the *beautiful* qualities of charcoal, those which fit it to reproduce the subtler effects of nature, as in its facility. A stick of good charcoal is in their hands simply an instrument with which, with equal ease, a fine line or a broad tint may be produced, which offers a great range of values, and which, above all, has the

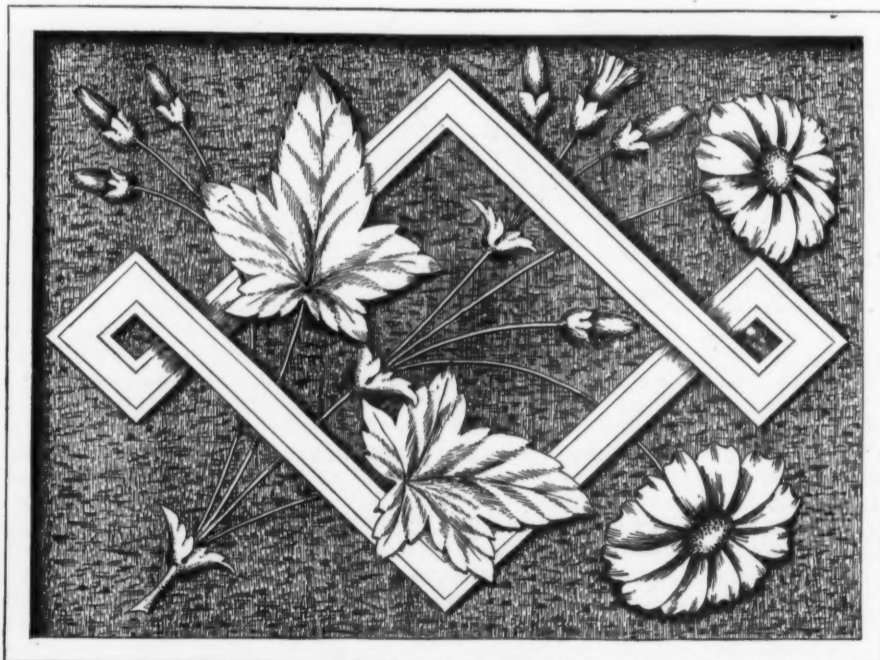
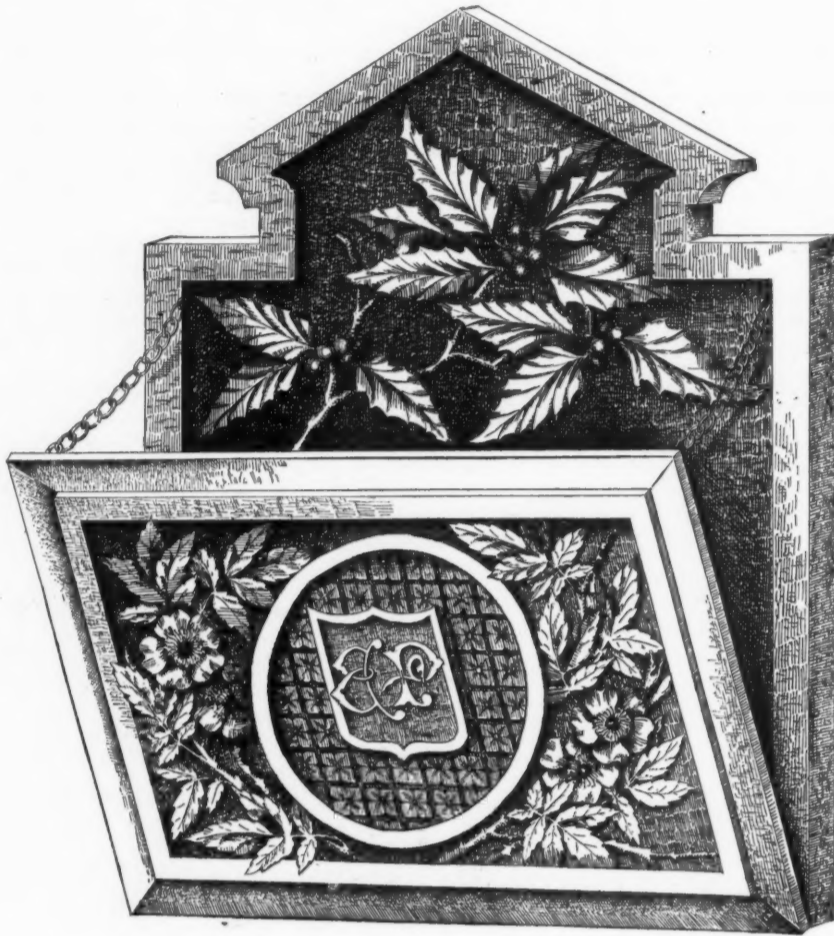
work long after the charcoal has been ground into the paper and has worn away its "tooth" and made it "woolly" and "foxy." If they attain at the end correct proportions and something like the natural relief, they can afford to be content. But the artist must go beyond this; for the power of correct representation which

he has laboriously gained in his student days is, like the charcoal itself, only a means to an end. He must have something to express; and if he cares particularly about charcoal, it is not likely to be a delight in delicacy or absolute truthfulness of line (for there are other arts better adapted to that), but it is likely to be the pleasure which he takes in the transparency of nature's shadows, the intricacy of her textures, and the sparkle of her effects of light and shade. Accordingly, the artist who has acquired a mastery of form sufficient for his purpose applies himself to mastering these mysteries of effect; and according to the progress which he makes in them, without loss of drawing, we rate the excellence of his work as a charcoalist.

Our correspondent asks us to give some account of the technique of successful charcoal artists like Mr. Sarony; but as this article is intended to be of use to others as well, we will, before proceeding to do so, say a little about the best way of using charcoal in studying form. He will lose nothing, however, by reading attentively what follows:

It is the practice of the best pupils in our schools—and it is a practice much to be commended—to work on a large scale, as large as life, or nearly, and sometimes larger. For this work they use big sheets of common brown wrapping-paper, the softest charcoal, and only the fingers or a linen rag or bit of chamois-skin for taking out lights or erasing. The brown paper is not for the purpose of putting in the lights with chalk, but to confine the work of modelling to that which is necessary to give projection and a full statement of form. White paper must be nearly all covered down to bring it into harmony with the strong blacks of charcoal; but the tint of the wrapping-paper may stand for the high lights and the lighter middle tints of the subject, confining the study to the deeper tones. A man may thus make four large drawings of a single pose in the time that it would take him to make a single highly finished drawing of small size on white charcoal paper. These four drawings represent a gain of more than four times the knowledge that would be likely to accrue from the single highly finished drawing; for they show the model from four different points of view, and there has been no chance of wasting time on mechanical finish of parts. The lines are drawn boldly after carefully observing the proportions, the masses are rubbed in with the whole length of the stick of

charcoal, used flat, and are modified with the thumb, the fingers, and the palm of the hand. The linen rag is little used except for dusting out whatever needs correction. This practice is strongly recommended to students working alone without a teacher; but it should be varied by an occasional highly finished drawing.



transparency of a quick and dashing charcoal sketch. But, if they are well taught, they learn that these brilliant effects are to be had only by wilfully stopping short on the road to complete representation of form, and that it is their duty as students not to stop. They must continue to brush out and rub out unsatisfactory

## PRACTICAL WOOD-CARVING AND DESIGNING.

## I.

MANY persons who admire wood-carving would themselves become art workers did they but know how easy are the steps which, if rightly taken, lead to skill and success. This is true of all who can draw, and even of those who, without this technical ability, have been careful observers of nature's infinitely varied and interesting forms.

Of those to whom wood-carving should be recommended might first be mentioned—many will think oddly enough—professional men, whose days are spent in a mental strain. Great is the sense of relaxation and rest obtained by the use of a few tools, shaping forms of beauty out of a block of wood. Ladies who can embroider, and those who have wasted their abilities on wax-flowers, if they are lovers and observers of nature, readily become skilled workers in wood. Young people of both sexes, girls especially, will find wood-carving an interesting and improving occupation. It will be a means of making home more beautiful, and those who possess special aptitude may make a living by the practice of the art, or by teaching it to others.

Wood-carving is of three kinds. The simplest is: *surface-carving*—it might be called engraving—and is appropriate for the adornment of objects that are handled, such as caskets, book-racks or book-covers, or for such positions on furniture as the borders of tables and edges of shelves, that are frequently touched. Surface-carving is most effective when done on a polished (shellaced) surface, where a design, say of leaves and blossoms, is left bright, and the background is roughened or grained by stamping, and afterward darkened by oiling. Another method of carving is called *incised work*. It is relief intaglio, the design being outlined and modelled, leaving the remaining surface of the wood untouched. This method is sometimes, though incorrectly, called intaglio carving. But intaglio cutting or engraving is the reverse of relief, such as a cameo; it is an engraving or carving which, when impressed on wax or plaster, gives a raised or relief design. Incised carving is modelled in relief, but done without lowering or cutting away the remaining surface. A more general and a more artistic method of carving is *relief work*, where the design, when completed, appears wholly raised above the "ground," the background having been lowered or cut away to a uniform depth. The background may be smoothly finished, or it may be grained by stamping. The rough background, absorbing the oil, appears to give a heightened effect to the carving.

Wood-carving will become more general when it is known that latitude is commendable in the selection of

tools. Tools, of course, vary according to the nature of the work to be done, and people so widely differ in organization and physical aptitude that it is better for amateurs to select tools with which to begin according to their circumstances, needs, and physical ability. Those will be most likely to succeed who begin with the simplest work. The first effort, however, must not fall short of being good of its kind, and need not be other than

of the design, and, according to the accuracy with which the tracing is made will be transferred to the wood the required outline of the design.

The panel is now in condition to be carved. Good surface work is often done with a hook-bladed knife called a "hawk's bill," shaped like a small pruning-knife, costing about twenty cents. To outline with a knife a vertical cut is first made over the outline, and it is better

to cut twice to secure sufficient depth, say the thickness of a silver dime; then if a slanting cut is made just on the outside of the first line an angular rib of wood will be cut away, outlining the portion of the design that is cut with a clearly defined groove. When the whole of the design is thus outlined the intervening spaces may be "grained" with a steel stamp of  $\frac{1}{4}$  inch square face, crossed with a file into sixteen points. The stamping, which should give a uniform graining, need not depress the surface more than is sufficient to show the design with distinctness.

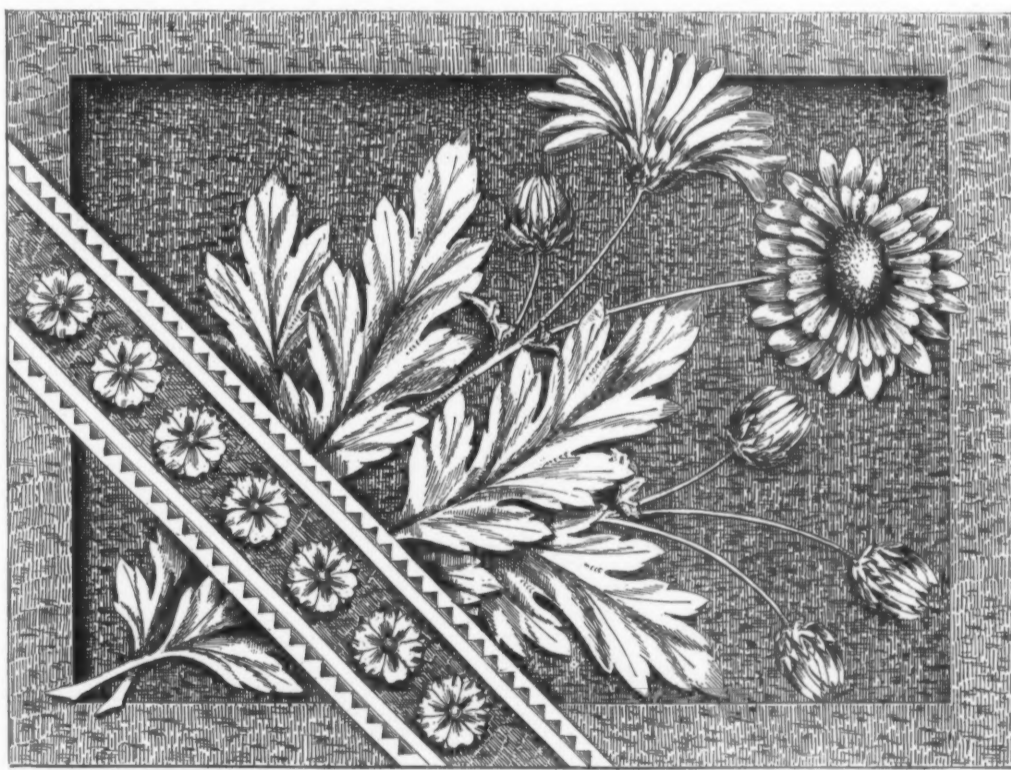
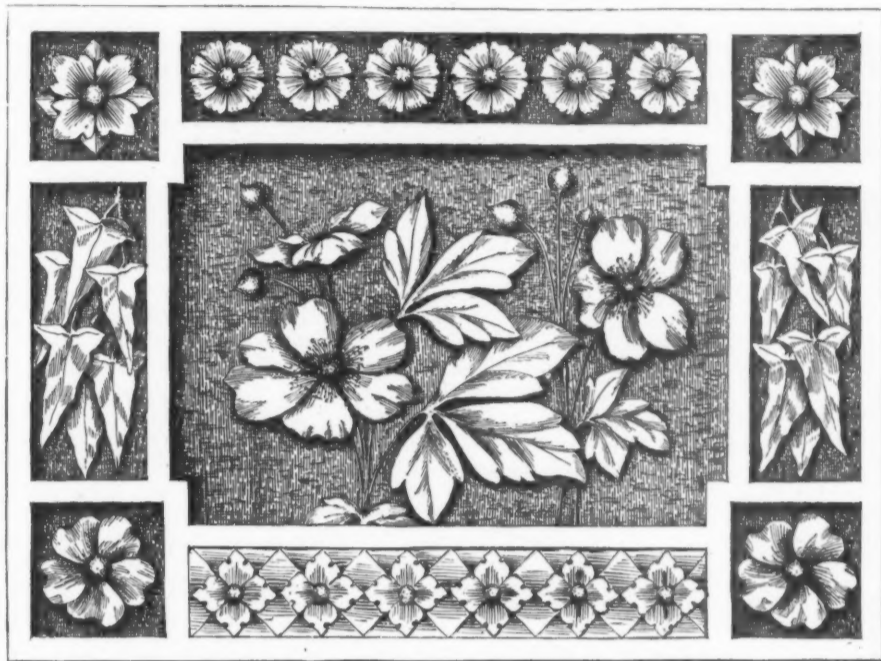
If a panel is prepared with "hard finish" (resin varnish is to be avoided), interesting and beautiful work may be obtained by this simple process of surface outlining and stamping. Should the panel be of polished cherry-wood, slightly stained, the edges of the overlying leaves and petals may be scraped, removing a portion

of the polish. This produces "high lights," leaving the polish for shadow, and gives a varied and charming effect to the design. If the student wishes for relief work, he may, with a quarter-inch chisel and a narrow "picker," lower his background, giving, say, one eighth of an inch relief to his design. If the panel has not been polished the student may be tempted to model his design, cutting

away the stems to one half of the average depth, and giving to the surface of the leaves and petals something of the varied undulations characteristic of life and growth in nature.

It is but fair that the student should be told, even at this early stage, that a "parting" or V-shaped tool cuts a groove with a single thrust, but skill and precision in its use are acquired only after much practice. The student may at this stage be further informed that there are two distinct kinds of carving tools—short-handle and short-bladed tools, such as engravers use, and long-handle with long-bladed tools, such as carvers ordinarily use. The former are held in one hand, the left hand being at liberty to steady the work and turn it toward the tool; the

latter are held with the right hand and steadied with the left, the work being held in position by a clamp. Each kind has its special uses and advantages. The nature of the work to be done and the physical ability of the student will, with the advice we hope in the future to give, enable him to determine what in each case will be best to use. Either of the extra designs may be used for the panel of the wall-pocket. BENN PITMAN.



## STILL-LIFE PAINTING IN OILS.

## II.—WATER-FOWL.

OUR inlets, bays, and rivers, during the fall and early winter months, and the early spring, are generally "alive" with water-fowl. The stately swan, the wild goose, the brandt, and ducks in great variety of form, size and plumage, are to be seen frequently in vast numbers, cleaving the frosty air with their whistling wings, or gracefully floating upon the undulating bosom of the tide. Of course there is great choice to be observed in selecting specimens for pictorial representation. Some species are decidedly unpicturesque, while others are in every sense worthy the painter's best efforts. Take, for instance, the most valued of all the wild duck tribe, the canvas-back, than which in the whole range of dead game there are few more interesting subjects for the still-life painter. We will proceed to suspend a pair for the purpose of transferring them to canvas. I have had made a mortared screen, in imitation of a rough wall, to hang my subjects against. Now we begin by drawing the ducks in carefully, though freely and broadly, with charcoal. Next, we go over the outline with a small-pointed brush charged with burnt Sienna and plenty of oil; we then rub in the wall background in a careless, free manner, as near the actual color as possible, but with no thought of immediate finish. We then lay in the shadows of the birds, using raw umber, burnt Sienna and Vandyck brown, and adding a very little ivory black and white where the tone inclines to gray. The lower part of the neck and upper portion of the breast is intensely black in a male of full plumage; for this use Vandyck brown and a little French ultramarine, and on the shadowed side a small portion of deep madder or Robert lake. Where the light strikes it there will be observed tints of gray; touch these in with pure ivory black and white. The light part of the breast should be painted with white, yellow ochre, raw umber and ivory black; the gray tones of the back and wings with white, black and raw umber. If possible, such subjects should be done at once; not that the whole picture be finished at one sitting, but the portion we are enabled to interpret at one time should be so complete in itself as to render a second solid painting unnecessary. Of course after it is dry, or partially so, there may be many points or portions requiring retouching, which should be the finishing.

The spatula or palette knife is the best tool with which to imitate the wall background. Many artists become so expert in its use as never to require the aid of a brush in painting any flat or plain surface; in fact, the knife will render or translate it better. Be careful to swing your subjects so far from the wall that they may not rest or press against it too closely, otherwise the cast shadow will be too dense and contracted and devoid of transparency. That part of the subject next the cast shadow should be darker than the shadow, otherwise much of the relief is lost. Finally, according with the advice of most good and experienced artists, let me impress upon the amateur the importance of using plenty of color. "Never starve your palette."

The above directions apply equally to the treatment of the "red-head" and other varieties of water-fowl. I may mention that I use in painting the heads both of the "canvas-back" and "red-head," burnt Sienna and Vandyck brown almost exclusively. The bill of the former bird is black, of the latter a gray-blue. It is important to note well the difference, as also in the shape of both the bill and head, as these constitute the main characteristics of the two birds.

One of the most picturesque of the duck tribe is the "mallard." His brilliant emerald head, gorgeous velvety neck, of a deep brown-lake color, his yellow bill and eyes, and bright, orange-vermilion legs and feet, make him, indeed, a delightful study for the artist. In painting his head I use deep zinobor green.

The swan is a very difficult subject to treat successfully, and I advise all young aspirants who cherish an ambition to paint one, to secure a cygnet—one not fully matured, as their plumage is of a pale dove-color, much easier to imitate with the brush, and much more attractive and harmonious in a picture than the cold, stark white of the older bird. Such a subject requires, of course, a large canvas, as, in order to produce an interesting picture, accessories are indispensable, and it behooves us to resort to our invention and knowledge of composition. It would

not be well to make this subject an upright. Let the canvas be about four feet six inches wide, by three feet high. Pose the swan in such a manner that his greatest bulk will show just next to the centre of the canvas. Lay him on his back, not parallel with the table, but at an angle of about forty-five degrees; his breast thrown well out, his long neck describing a serpentine line, with the head laying well up toward the body, one wing (the farther one), stretched half out and upward. Have the edge of the table, or whatever the support may be, about five inches above the base line of the canvas. Now place on the table in front, and partially covering the near wing, but without interfering with the neck or head, a pair of "canvas-backs" or other ducks having a good deal of color. Dispose them so that they may appear easy and unstudied. In the background, not too far back, but just sufficiently so to catch a subdued secondary light, place an old basket, or some such receptacle, filled with apples or other fruit. Have a few lying about here and there in a negligent manner; they serve to fill unsightly gaps, as well as to unite and harmonize the picture by line and color. On the opposite side, hanging against a wall, might be placed some snipe or plover. An old piece of drapery of a subdued mellow tone, the protruding stock of a gun, a cartridge-belt, etc., might add much to the general effect if properly placed.

Wild geese are good subjects and are easily depicted. I should not attempt to paint one on a canvas less than



DECORATIVE DESIGN BY FROMENT.

thirty-two by forty inches, because, as in the case of the swan, it will be found necessary to introduce accessories for proper pictorial effect. This will admit of an upright. Hang the goose by one leg against a wall background (light gray, as already described), his head and neck resting upon an old table, with some smaller game lying about to fill up the canvas. The scheme of color is very simple: white, black, Vandyck brown, burnt Sienna, raw umber and yellow ochre. Of course one may introduce other features into one's picture, if one so desires, that may call for a greater variety of pigments, but when the goose is intended to be the main feature—the object of primary importance—it is hazardous to use bright or glaring color elsewhere, as it is almost certain to distract the attention and thus lower the value of his sober hues.

Perhaps the most difficult, or, at least, the most tedious and troublesome, of water-fowl, to paint successfully, are the bald-pate or whiffler and the wood-duck, on account of their broken color and variety of tint. There are many smaller aquatic birds whose pictorial qualities are thoroughly recognized and highly prized by the painter of still-life; some of these are the plover (several species), the sea robin, or red-breasted snipe, and the curlew. But enough has been said on this branch of the subject, if very imperfectly said, to give to the amateur a few use, ful hints whereby he may be enabled to pursue his studies with some promise of success.

A. J. H. WAY.

To etch upon egg-shell coat the shell with tallow, draw your design, and then immerse the egg in strong acetic acid. This may be found useful at Easter-time.

## China Painting.

## TALKS ABOUT FIRING.

## II.

"ARE you prepared to-day to explain to me the working of the kiln fired by charcoal?"

"Yes. Since I saw you I have attended, or rather assisted, at a charcoal firing. My friend, who owns the kiln, lives on the outskirts of a village, with a large yard behind the house. The kiln was taken out-doors in pieces, as far as possible from the house and out buildings."

"Taken in pieces?"

"Yes. The kiln is made of fire-bricks about ten inches square. Two rows of these, placed one above the other, rest on a strong circular iron frame with legs, a foot from the ground. There is an edge of iron, of course, that holds the bricks in place. There is also a sheet iron band that slides over them at the top for the same purpose. Now you see that as the bricks are all separate they can be carried with the frame and the iron band, as well as the pot itself, anywhere you choose to place them. When the bricks are in position, and the band also, the iron pot that holds the china is lifted inside, the bottom of the pot resting on the iron frame.

There is a space all round the pot of at least four inches between it and the fire-bricks. On one side of the pot, about half way down the side, is—a tube or spout, it looks like; this runs out beyond the fire-brick, and there is one brick perforated to receive it."

"I suppose that is so that one may look at the china during the firing?"

"Yes, it is. The pot is of cast iron, flat on the bottom, with a flat cover. My friend is a very systematic worker, and took all precautions to insure success. To tell the truth, in all kinds of china firing these must be observed to the letter. So, before stacking in the china, we built a small fire of wood on the ground below the pot, to warm it, and thus prevent any steam gathering on the ware from the cold iron. Then we stacked the china, placing the unglazed stilt between each piece. By the way, the cover has also an iron tube running through it to enable one to watch the progress of the firing."

"Did you build another fire on the ground?"

"No. We put the first fire out with water before we stacked the china, to get rid of the smoke and the danger to our clothes. Then with wood and paper we started a fire between the pot and fire-bricks, all around, heaping small bits of charcoal gradually, and fanning the flames with a palm-leaf fan, near the ground, to insure a better draught. Fortunately there was a strong breeze, which carried away from us the volumes of smoke."

"I wonder the neighbors were not alarmed?"

"They had every reason to be, I am sure. But my friend has great discretion, and they probably know it. She told me, during her first firing, a thunder-storm came up unexpectedly before the kiln was quite cold, and, in order to protect it, they piled some bricks and then heavy planks on the top; it was not five minutes before the planks were smoking, so great was the heat."

"I interrupted you?"

"Yes. I was speaking of the fire of charcoal built up to the top of the pot. While one person was tending this, two others started fires in two sheet iron pails, with large round holes on the sides and bottom, with long wire handles to swing them back and forth to catch all the draught."

"It seems as though fires burn fast enough without all that trouble!"

"Well, you would have been interested to have seen our group. Had it been night you might have imagined yourself in the infernal regions. However, the fires were well started at last and the hot coals from the pails emptied on the top of the kiln. Then the remainder of the barrel of charcoal was heaped on the glowing coals."

"Barrel of charcoal! Do you mean to say it took a barrel-full?"

"Yes, and we broke it up with a hatchet in small pieces so it would ignite more readily. And then we fanned and fanned, but that was to hurry the firing, because we dared not leave it."

"What do you mean by you 'dared not leave it'? How could you tell when it was done?"

"We were watching the china through those tubes or spouts I told you of, every few minutes. We saw the inside of the kiln gradually becoming a rose color, and finally my friend detected the white mist which followed. I told you, did I not, that we watched the same appearance in the gas-kiln? When the firing was done she took the long-handled hook, pushed aside the grate at the bottom—which I had not noticed was movable—and the hot coals fell to the ground and were raked out and away from the kiln. The top of the kiln was also raked off, and when the coals were far enough away they were deluged with water to avoid danger."

"A barrel of charcoal must have made a glowing bed of coals!"

"Yes, indeed. I was told of a decorator who was presented with one of these kilns, and was told he could use it in his house. He put it up in his kitchen as he had no cellar. When the fire was fairly started, to his horror the adjoining woodwork and floor began to smoke, and he actually had to break the whole thing apart with an axe, and with water and coal-scuttles he managed to get it out in the air by pieces."

"How long did the firing take?"

"We were busy about three hours and a half, and it took about as long to cool off so that we could take out the china."

"The glaze was good, and no piece injured?"

"Yes, the glaze was perfect, and the colors came out just as they should do. Two pieces were fired too much, but that was more an error of judgment in the placing them than the fault of the kiln. Such errors occur in every firing, and can only be remedied by long practice."

"I can see without your mentioning them, the difficulties of firing in this way. Are there no other ways of firing with charcoal?"

"Yes, there is a kiln manufactured by Lacroix, the Frenchman whose tube colors are so largely used in this country."

"What do you think of it?"

"It does the work well. The kiln is square, with an iron frame enclosing fire-bricks. The pot or muffle is placed inside, and the fire built between, as in the one I have described. It is claimed that the fuel will have burned up in an hour, and that then it can be left to cool; but I cannot see how this is possible, for five minutes more of heat than is necessary is sure to spoil the china colors, and you know very well that the same degree of heat would be maintained while the live coals were present. Then, too, this kiln has a smoke-stack, and should be connected with a chimney to secure a good draught."

L. S. K.

#### THE FISH PLATE.

IN painting this design (Plate No. 564), use grass green in very thin washes for the whole except the curly sea-weed at the base. Shade with the same color and brown green. The beauty of this form lies in making it feathery and delicate. The curly weed is to be in carmine No. 1, shaded with brown 108 or 17 toward the base. In the foreground use grass and brown green for the grass-like weeds, with touches of brown. For the stones use a gray made of brown 108 and Victoria blue. Fish, a thin wash of yellow ochre over the whole. Back, brown green at the top, shading into grass green below; leave the ventral surface yellow. Stripes of brown 108, shaded at the top, with a little black, which should be used sparingly, and in this case mixed with the brown. The tail and fins (except the one on the middle of the body) should be a thin wash of brown green, with brown markings. Middle fin, yellow ochre, brown markings; black spot at its base. Mouth and eye, yellow ochre. Centre of eye and ring around it, black. Take out high light in centre. Scales should be very faintly represented with brown green and grow indistinct toward head and lower surface. Water lines, grass green. Tint the border of the plate with the same color. If the whole plate is tinted (which makes a pretty effect) scratch out the water lines.

#### THE PANEL OF CARDINAL FLOWERS.

IN painting this design by "Kappa" (Plate 655), for the petals of the flower, which are brilliantly red, use orange red, shading with capucin red and black. The dark spot at base of petal is almost black. For the slender neck of the flower use a light wash of red brown deepening toward the base. Use the same for the under side of the petals. The extreme tip of the flower is red, the bit just below whitish. The leaves and stalks are medium green, the stalks rather the lightest. Use apple, brown, and emerald greens, shading with brown green. Use a background of light yellow clouding with gold. Outline the flowers with very dark red or black and the leaves with brown green. Or a gold outline may be used with good effect. For the body of the dragon-fly use a light wash of yellow brown shaded with black. The wings should be left transparent, just outlined and lightly shaded with fine lines as in drawing. Along the upper portion of each wing, however, a light wash of yellow brown may be used.

#### THE ROSE PLATE.

IN treating Plate 654, design of roses, by I. B. S. N.—the first of a series of six—a background of very pale green can be made an effective one for the pale yellow of the tea-roses. One moss green if put on delicately will be soft and good. If a more decided green is preferred take grass green, with a little mixing yellow. Erase all color from the china for the design. For the yellow tinge of this variety of roses use mixing yellow for the palest hue, and where a greenish shade occurs use the least touch of brown green with this yellow. Sometimes a reddish tint pervades the coloring, and if this is desired use the least touch of rouge chair No. 1, with the yellow in the parts where the strongest coloring occurs. Shade with brown green delicately. Mix a little deep blue with grass green, and use this in a medium wash for the calyxes; for the stems use brown green, adding a little violet of iron for the older branches and the thorns. Use brown green for the leaves, adding a little blue where cool tones are desired, and a little deep purple to green where gray shadows are seen. Violet of iron gives all the reddish coloring on the leaves. Outline all the work with brown green. An edging of dull gold will be a suitable finish for the plate.

## Amateur Photography.

CONDUCTED BY GEORGE G. ROCKWOOD.

ARTIFICIAL LIGHTS IN PHOTOGRAPHY.—The rapid development of the resources of the new artificial lights for photographic uses promises to make pictures by night the rule and daylight work the exception. Dr. Piffard's new pyrotechnic compound is one of the most novel applications in this way; yet its uses, while in a measure reliable for emergencies and for an amusement, for thoroughly artistic purposes will, in a degree, be limited. Where, then, shall we seek, outside of the expensive plants necessitated for the use of electricity, the desired light? I think we can hopefully look for it in illuminating gas as now used in the largest quantities, and through the well-known inventions of Sugg and others. Excellent illumination is secured, but the light is so yellow as to give but feeble actinic or photographic results. The incandescent system seems likely to solve the problem. This consists in producing a white heat in certain metals and carbons by the mixture of gas with common air, somewhat on the principle of the Oxycalcium light. I have seen a number of devices of this nature in Paris and London, which, when perfected, seem certain to accomplish the desired effect. At the "Trois-quartiers," on the Boulevard des Capucines, the large show-windows were lighted on summer evenings with incandescent light produced by ordinary gas and air, which gave a beautiful white light, and defined tints of color admirably. This method of illumination, applied on a larger scale, would probably do very well for photographic purposes. The light was produced by a carbon filament or grate, which was brought to a white heat by the combustion of ordinary illuminating gas under the gauze or cone. The complete combustion was produced in two ways: one method effected the result by supplying the gas under pressure, and another by suction or partial vacuum, secured by the use of a chimney, three or four feet long, to the cone or flame. Two or three years ago I made some experiments in this city in this direction. I placed upon an ordinary Bunsen burner a cone of platinum wire, and enclosed the flame in a glass chimney, which was supplemented by a long iron tube, which made a tight joint with the chimney, and was carried up some three or four feet. The light was excellent, being white and of an intense actinic quality. But it was not permanent. The platinum would in a few hours burn out, and could only be replaced at considerable expense. The attempt has been made since to secure a cone or mantle to the burner which would give perfect incandescence at a small expense and a more permanent light. The result is already a commercial success. The inventor is Dr. Auer von Welsbach, under whose system the gas is burned completely, without smoke; and the heat thus produced is taken up by an incandescent body, and converted into brilliant light. The mantle consists of a small, fine gauze cone. When heated to incandescence over a small Bunsen gas burner, it emits a brilliant light, due to the metallic oxides which are employed in the preparation of the mantle. Being incombustible, it remains intact, and does not change in any manner until after several hundred hours' use. A comparatively low temperature being required to raise the material to a state of incandescence, no special apparatus for producing great heat is required. The burner is perfectly silent, being free from any hissing noise.

THE "FLASH LIGHT."—Very few new things have been so quickly adopted and come into use as the "flash light" of Dr. Piffard. I have myself made several group pictures at private houses with interesting results. In one case, a Thanksgiving dinner-party of thirteen, consisting of adults and children, was successfully photographed, the group making a souvenir of unusual value. These experiences have been quite instructive, as I have, in common with others, discovered some hindrances and obstacles. I find that, owing to the very large flames made by the magnesium, there is much danger of light shining into the instrument and fogging the plate. Since my first experiments I have used the greatest care in this regard, and, where possible, placed a screen so that the camera was completely protected. One of my operators, Mr. Daniel Murphy, who was cramped for space, and who apprehended the possibility of the light interfering with his lens, purchased a cheap circular dish-pan, and, having bent in the side so that it would stand on end, bolted it to the top of a head-rest, and he thus not only protected the lens from the light by the sides of the pan, but secured an admirable reflector, which directed and much strengthened the light. In a series of portrait

illustrations which I supplied recently to The Philadelphia Photographer, there was one curious effect, which has excited considerable comment. The hands of the subject, a little child, were represented as dark as those of a negro, while the nails were brilliantly white. The local color, of course, produced the peculiarity, but I have not yet been able to fathom the mystery or determine by experiments the relative value of the magnesium light in the translation of color. I shall look into the matter, however.

I understand that Dr. Piffard has been making some interesting experiments in orthochromatic photography with the instantaneous flash, and that he found the magnesium was too white a light. He has made a 'golden orthochromatic compound,' with which he has obtained remarkable results. A print was shown at the Philadelphia Amateur Photographic Club from a negative made in this way. The subject was a bunch of Chrysanthemums, yellow, magenta, etc., and the color values were reproduced in the most perfect manner.

To return once more to the subject of the portraits I have made by the magnesium light, a correspondent asks if he "should use a head screen or any medium to diffuse or soften the light?" The results, of course, are much better when a screen is used. I employed a frame, covered with two thicknesses of a thin book muslin, which gave a roundness and detail to the modelling which approached the effects ordinarily obtained in diffused daylight, but at a loss of light which has been estimated at about one quarter. Notwithstanding this loss there seems to be sufficient action to the sensitive plate. I have had reason to change the formula for magnesium powder and gun-cotton for large groups in parlors and other large rooms. I now use about eight or ten grains of cotton, instead of five, as formerly, and fifteen grains of magnesium powder, instead of ten, as first designated. A slight excess of light is not a serious fault, and can be easily modified in the development.

HYDROQUINONE.—Mr. Carbutt, the well-known photographer of Philadelphia, has been making a series of experiments in the use of the above developer for transparencies or lantern slides. He used of the alkali 2 drachms, of the hydroquinone 4 drachms, and of water 2 ounces. With a developer made in this way he developed 13 slides, and bottled the solution for future use. There was no sign of stain, and no clearing needed.

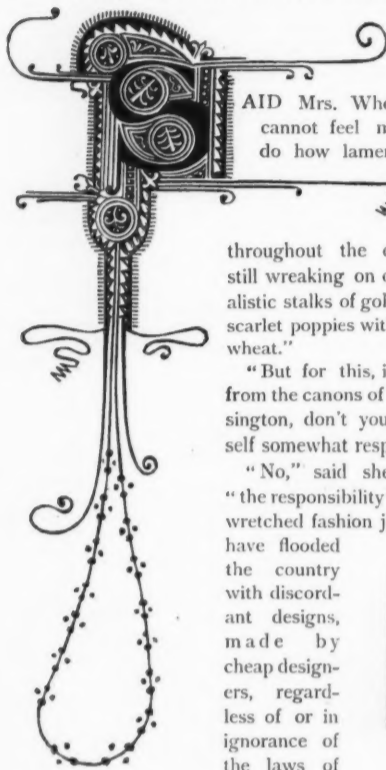
NIGHT PHOTOGRAPHY AT HOME.—In an article on the Piffard flash light, The Tribune says: "The perfect control of this light is, after its adaptability to night-work at home, its great advantage. The operator always knows exactly how strong his light has been, and consequently knows precisely how to treat his plate in developing the image. Daylight is very uncertain and very deceptive; the time of day, the season of the year, and many other details having to be considered quite irrespective of the apparent illuminating power of the daylight, which is a decidedly different thing from the actinic power that gives it photographic value. With the magnesium light it is always 'so many grains of magnesium, so much light.' If the lens is 'stopped down,' the amateur can calculate to a grain how much more powder he must burn to get the same result. For taking parlor groups such a light is invaluable. A side light from a window is always hard to manage, and few amateurs are in position to cut holes in their mothers', their landladies', or even their wives' ceilings in order to get a 'studio light.' The magnesium light can be turned on or 'blown off' from any desired quarter. Obtrusive and unwelcome daylight from windows unfortunately placed need no longer drive the amateur wild in his endeavors to avoid it. 'Sitters,' rarely available in the day-time, can be had in plenty at night, and that, too, dressed in their best apparel. The family life centres about the fireplace at night, and the characteristic home groupings are thus placed within the amateur's reach at once. The instantaneous nature of the new light avoids all tiresome 'posing'; the domestic operator bothers no one until he is ready to 'shoot,' when he downs the lights and blazes away. The card-table, the familiar corners with easy-chairs and people in them, the baby kissing back 'good night' from the half-opened door—a thousand and one groups and characteristic combinations are thus added to the amateur's models. No lady who has an amateur in the family need forego the delight of having her costumes photographed or need don them on purpose; for the brief moment she tarries while waiting for her carriage will suffice for the young artist, who may develop his plate while she is at the ball, and with the aid of the morning sunlight can make a print before she is up, and show her at her breakfast table 'exactly how she looked.'"

MRS. LANGTRY'S DOCTORED PHOTOGRAPHS.—At a meeting of the Glasgow Society of Amateur Photographers, one of the speakers remarked: "Whether it is legitimate to materially alter form as well as shade I do not dare to express more than a very humble opinion. I observed not very long ago a photograph of Mrs. Langtry, in which, with the aid of the pencil, some inches—I was about to say three or four, but I hesitate to say so much—were neatly cut off her waist, and an inch and a half—I am perfectly certain about that figure—was sliced off what had been in the original photograph her shoulders. Is this legitimate? Well, I am inclined to think, yes, so long as it is done so well as to baffle detection. I do not, in this instance, mean to affirm that the camera lied as to Mrs. Langtry's actual form or contour, which apparently, in the view of the artist, required some slight modification. On the contrary, I believe what was tried to be hidden was very nearly, if not quite the truth, and what was wanted to be shown was very decidedly not the truth, and yet with this plainly before me I confess I was quite pleased that the artist had done something to assist nature. In the pencil the portrait photographer possesses an instrument of Mephistophelian power. The old are made young, and the plump are sliced down. Things, by the force of circumstances, are no longer kept as they are. Complete power is given to make them, from the artistic point of view, as they ought to be. And it cannot be gainsaid that things should be made, even in a forcible manner, as they ought to be."

# THE NEEDLE

## EMBROIDERY IN AMERICA.

I.—MRS. WHEELER'S VIEWS CONCERNING CONVENTIONAL AND NATURALISTIC TREATMENT.



AID Mrs. Wheeler, "You cannot feel more than I do how lamentable it is that women

throughout the country are still wreaking on olive felt realistic stalks of golden-rod and scarlet poppies with a beard of wheat."

"But for this, in departing from the canons of South Kensington, don't you feel yourself somewhat responsible?"

"No," said she promptly; "the responsibility lies with the wretched fashion journals that have flooded the country with discordant designs, made by cheap designers, regardless of or in ignorance of the laws of color and of

composition. The difficulty does not lie between conventionalism and naturalism, South Kensington and our freer methods. Both suffer alike, and each has its proper place in art needlework. The Walter Smith system of drawing, which was the inspiration of South Kensington designs in this country, I consider false in principle. It takes a flower—any flower, every flower—picks it to pieces, and makes a 'design' of it, based on some geometrical form, without any regard to its natural growth. A wildwood flower, for instance, to be seen only nodding in the wind, when it is stretched out to fit into a triangle or a pentagon loses its grace, poetry and fitness as a decorative motive. Those who have followed this system make one class of embroiderers. Another is of no school, and the embroiderers who form it know nothing of the principles of art in general, nor of the limitations of special departments of art. They take a flower, press it open, and copy it, and, wholly ignorant of the laws of composition and of color, they combine it with other flowers. Yet these same women often show great technical skill with the needle. The result, as you know, is painful. How different it would be if these misguided needlewomen knew how to use their flowers as the Japanese do! A Japanese, for instance, will copy a flower with perfect accuracy, and then he will fit it into a circle, or some other geometrical form to which it may be suited, and the result is sure to be decorative. The flower comes into the composition without forcing, and will retain the freshness and freedom of nature. If our own embroiderers understood how to do this, how valuable their work might be!

"There are occasions where the literal transfer of natural forms has peculiar appropriateness. In some camps in the Adirondacks, which I visited last summer, I was much impressed by the fitness of the simple decorations I saw. The unconventionality of the de-

signs seemed peculiarly in keeping with the unconventionality of the life there. In simple country houses, too, where ladies make their own embroideries, unconventionalized forms, conflicting with no architectural principle, have a certain graceful appropriateness—at least when they are the outcome of refined taste combined with a knowledge of drawing and color, as well as stitchery."

"Might not an occasional chair or a table be sacrificed to the fancy of an idle hour—to a little departure from set rules?"

"No; there is far too much embroidery, too much so-called 'ornamentation' in our houses. I am strongly of opinion that, as a rule, there should be but one considerable piece of embroidery in a room, and that should be a work of art. Value would be given to it by its contrast with curtains, pillows or cushions made of stuffs, handsome in themselves, without needlework embellishment of any kind.

"I wish most earnestly," Mrs. Wheeler continued, "that I could turn all the miserable waste of embroidery into legitimate channels. For example, there is household linen. Think what an opportunity it gives for beautiful stitchery, and where does refined and exquisite handiwork show to better advantage than on a white and shining tablecloth? There is a great field for decorative

mentation should be as durable as the fabric to which it is applied. In embroidery it should be so close and firm that it will outlast the material. Even outline stitch should equal in durability the fabric upon which it is worked. For embroidery, of all arts, peculiarly belongs to articles of service. An Oriental bath towel rich with embroidery is, after all, a bath towel, and we buy it in this country and prize it long after it has served its original purpose.

"But to return again to embroidery direct from nature, for which you seem to hold me accountable. There is a place where it may be most gracefully applied, and I have always felt it a great pity that European fashions, which are so transitory, do not permit it. I mean in dress."

"The very thought is fraught with horrors."

"You are too hasty. Have you never seen those charming 'sprigged' muslins and gauzes and silks—those state dresses of our grandmothers so exquisitely embroidered by their own hands? They are tempting enough to woo any woman to the needle. There they had, one might almost say, a practical opportunity for transferring flowers in the perfection of form and color. We see the same things to-day in the costumes of the Orient, where fashions are permanent, and how beautiful and fitting they are!"

"But you have produced for portières some strikingly realistic forms. I remember one, a bed of pansies, with sunshine, shadow, and a sense of perspective."

"That is another thing, and far beyond the bounds of what we are speaking. That was the transfer of an effect, and may be compared with the art of the Japanese, in which even the elements—a rain or snow storm, for example—may serve as a decorative motive."

"You spoke a little while ago of the relation between embroidery and architecture. That is enlarging the view of embroidery."

"It has its place there. Embroidery as a decoration in which the designs would be literally conveyed from nature would be perfectly unsympathetic in a house embodying the perfection of architecture. Nothing could be farther removed from nature than architecture, which is the work of ages. Every art that we combine with it must keep pace with it. It is for that reason that arabesques, Greek frets, Renaissance curves, and other ornaments that are artificial, that have arisen out of and have been confirmed by time, are so much more appropriate in stately houses.

"Just here let me modify my objections to conventionalizing flowers for places where conventional ornament is desired. There is a good deal that may

be done in choosing natural forms in flowers and plants that are in a sense conventional in nature. The acanthus is an example of such a form. But, without going back to classic ornament, the knobs of the thistle, a species of deeply indented oak leaf, the parsley, the burdock, and the flowers and fruit of the pomegranate are sufficiently conventional in form to be introduced into artificial ornamentation. Again I must qualify all I have said, by admitting that everything yields to genius. I do not know but that next week there may arise some one who may violate every principle I have set forth, and yet produce a marvellous work of art."

M. G. H.

FLOSS was the silk principally employed in the best specimens of ancient work. Laid in perpendicular lines of arbitrary and effective shades, and kept down by rows of fine gold thread, placed crosswise, it was made to represent the draperies of figures, a canopy, a tessellated



GERMAN DALMATIC OF THE THIRTEENTH CENTURY. YELLOW GROUND AND YELLOW AND VIOLET DECORATIONS.

IN THE TREASURY OF THE CHURCH OF AMBAZAC, LIMOUSIN, FRANCE.

work here, both in design and in execution, that has scarcely yet been entered, and in which I hope we may yet do much."

"But can you restrain the embroiderer from color such as she finds in the fiery cockscomb and the glowing golden-rod?"

It was not without sadness that Mrs. Wheeler replied: "Untrained persons should not attempt color. There is only occasional use for it, and it is not until one is capable of understanding its modulations—and that depends on an artistic sense, which certainly can be cultivated—that color should be employed. As you know, in most instances monochrome is much more effective. See what splendid results—recognized as such by the art world everywhere—are found in the blues and reds of the Scandinavian and Russian peasantry.

"There is another thing to be said against the realistic embroidery of which you speak. It is a rule that orna-

pavement, or the attributes of some saint or martyr. Split very fine, it was used for the flesh and hair; and either a thick line of it was laid down to edge the subject finally, or it was used instead to sew down rows of fine twisted silk, many of which, laid together, formed a compact outline to the embroidered figure. One can conjecture only as to the original color of the faded and mysterious shades of some of the work of the Middle Ages; but one may decide, without error, that the material was floss. Likewise, in nearly every flower and ornament in mediæval embroidery, floss silk is the foundation of its brilliancy; and gold thread, i.e., "passing," its enriching and refining adjunct.

#### CHURCH NEEDLEWORK NOTES.

THE more ancient the needlework the more remarkable do we find it for beauty of effect gained by simple means. The designs exhibited on the oldest relics of embroidered vestments are of the plainest, although frequently of the most symbolic, character; and in their execution by the needle not a stitch has been used which, if drawn away, would not leave the pattern incomplete. One great feature of the Anglo-Saxon work was its lightness. The gold and silks were made to trace the pattern, as it were, on the surface of the main fabric of the article ornamented. It is easy to account, in some degree, for this peculiarity, when we reflect that in those early days such rich materials were costly beyond our conception now, and were doubtless economized and at the same time made the most of upon these sacred garments, the general decoration of which was held so essential. There is a growing taste for the revival of this graceful description of sacred embroidery.

The correct fringes for altar and other hangings are those made in spaces of different colors, any or all of which are included in the needlework as well as the ground of the cloth. Should one color in the fringe be chosen to predominate over the others, it should be that of the actual fabric forming the cover. The divisions with the principal colors may be from three to four inches wide. Where black is introduced it should occupy only about the space of an inch, and should be placed between the prevailing rich color and gold or gold silk. The fringe at the bottom of an altar-cloth may be of any depth; it is four inches ordinarily. The fringe for the superfrontal must be less deep than that of the frontal—where the latter measures four inches, the former should be three inches, but they must both be of the same make and order of coloring.

In churches where ample funds exist for decorations, the color of the altar apparel is varied according to the ecclesiastical season. Green is used on ordinary Sundays and service days; white on the festivals of our Lord, such as Christmas and Easter; red on the feasts of apostles and martyrs; and violet for the penitential times of Advent and Lent. Where the church belongs to a poor district, and the means are small in consequence, and the observation of the festivals is held essential by the minister, the antependium upon which the most should be bestowed is obviously the white. After this, the green should be considered, and should be chosen of a design that will admit of a crimson superfrontal, however simple, being hung upon it, to mark the feasts of apostles and martyrs. The violet frontal for penitential seasons may be the least elaborate of all. A simple monogram or cross, in white or gold color cloth appliqué, being very effective, practicable and inexpensive.

A large-eyed needle is a great preserver of the silk.

Too long a needleful of embroidery silk of any kind is

an error, but of twist silk especially. An accomplished worker will never thread her needle with a length exceeding twenty seven inches. By the time this is nearly worked up it will begin to show evidences of friction, and should be replaced. A longer length would suffer at the same juncture, therefore, there is nothing to be gained but a great deal wasted by employing it.

Our criterion for choosing a needle for embroidery is, that we may be able to thread it *instantaneously*, and to draw the silk backward and forward through the eye without the least friction or distress to the silk.

Pins are no insignificant item in the embroiderer's work-bag, for very little can be perfected without them.

The cardboard patterns for modern embroidery must, before sewing down, be laid in their right position by pins. The figures wrought in imitation of the ancient needlework are best arranged for transferring by pins. So with appliqué, every part of a design must be fixed accurately by pins preparatory to its being sewn down. For all these purposes only pins of the best make will properly serve.

The stiletto is an implement of great value to the

used for some time at coarse, indifferent work, before being brought into request for silk embroidery.

The piercer is the little instrument by which the gold embroiderer regulates the tubes of bullion over the yellow thread, guides the "pearl-purl" edging, and arranges and controls the "passing," while laying it down in different forms and patterns. The piercer is as essential to church embroidery as the scissors; indeed, it may be considered the factotum of the worker in gold.

#### NOTES ABOUT EMBROIDERY THREADS.

How art will stimulate manufacture is significantly shown in the perfection to which embroidery threads have been brought during the revived interest in embroidery. This is perhaps not so marked in silks as in flax and cotton, and more particularly in flax.

With linen threads the manufacturer had difficulties to contend with not only in the spinning, but in the dyeing. Flax does not take color as readily as cotton. The introduction of the new and imperatively demanded art dyes, which test even the capabilities of silk, has contributed to the difficulties to be overcome. How successfully this has been done, the linen threads now offered for embroidery are in evidence. So soft and fibreless are some of the brands of flax threads, and so lustrous as well, that they greatly resemble silk. I have seen what is known in the trade as

the "Flourishing Thread," a variety of flax floss which, worked on pounce, would to the sharpest eyes easily pass for silk. This brand comes from Johnstone, Scotland, and has a sort of historical connection with the very beginnings of Scotch thread. One hundred and sixty years ago, so the story runs, one Christian Shaw, daughter of John Shaw, laird of Bargarren, in Renfrewshire, of ancient family, having acquired a remarkable dexterity in spinning fine linen yarn, conceived the idea of manufacturing it into thread. So she began. She did almost everything with her own hands, and the slate on which she bleached her materials, placed in one of the windows, is now in possession of the proprietors of the "Flourishing Thread." After these humble beginnings the relations and neighbors of Christian came to her assistance, and thus grew the fine thread trade of the north of Scotland, hers being the first to cross the Tweed. The "Flourishing Thread," or flax floss, comes in forty-five colors, and it is claimed that they are fast. As a substitute for silk they may be used on silk, velvet, plush, or satin, and on all wash goods.

A word may be said here as to washing embroideries, which will apply to all kinds, whether of silk, flax, or cotton: make a warm lather of any good neutral or non-caustic soap. Wash the embroidery gently and quickly without rubbing. Rinse it in cold water in which a tablespoonful of table salt to a half gallon of water has been dissolved, squeeze it gently or roll it in a towel, but do not wring it. Then dry it quickly, but not in the sun. If needful, press it on the

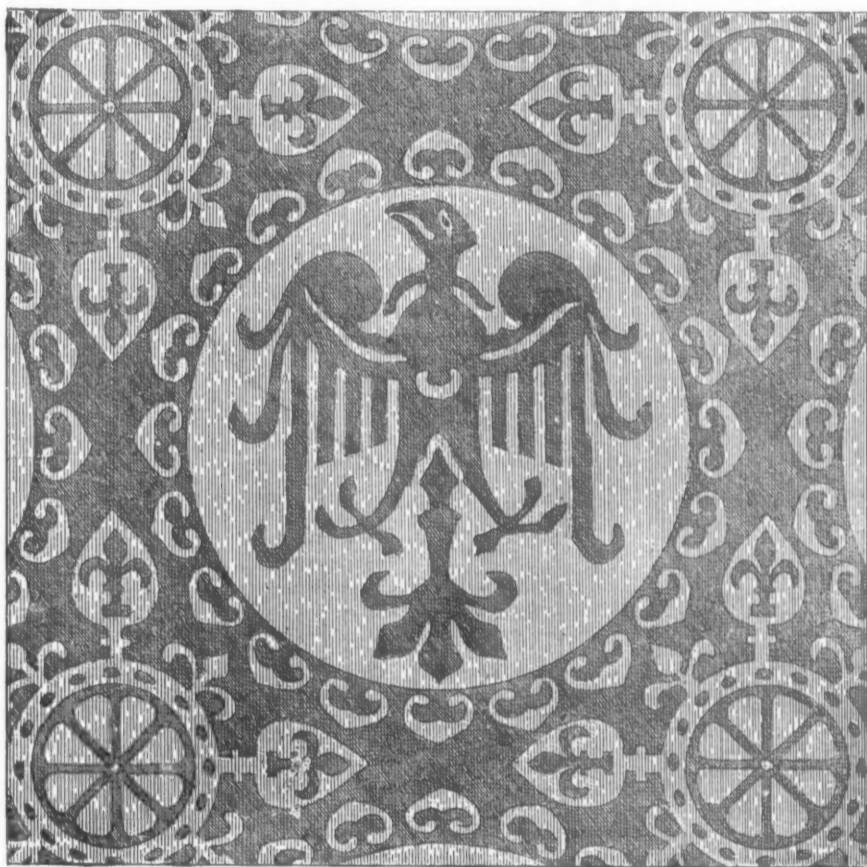
back with a moderately hot iron. In ironing silk embroidery, place the piece inside of a thick cloth. Lustre can be restored to it by rubbing in one direction, when the piece is nearly dry, with a soft dry piece of flannel.

For flax floss, on the contrary, warm pressure is what is needed. Carefully rubbing with a moderately hot iron will restore its lustre of silk to the "Flourishing Thread."

A later novelty just brought out by Messrs. J. R. Leeson & Co., agents in this country of the Johnstone threads, is the Bargarren Art Thread, named after the energetic lady of Bargarren. By its rosy texture it is especially suitable for large pieces of work. It consists of two strands of floss loosely twisted, which when drawn into a design will present a smooth flat surface, and, on the other hand, may present a bold raised outline.

The Derwent Mills of Cockermouth, the birthplace of Wordsworth, has produced another famous floss—the Harris—taking its name from the mills of long proprietorship in that romantic region. This thread, of which William H. Horstman & Sons are the American agents, is the result of a series of long experiments to render flax a cheap and successful substitute for silk. This was again a question of dyes, and all the resources of science have been brought to bear to produce the success which has been attained. With the exception, perhaps, of the Indian blue and red, the colors are unimpeachable, and these two colors simply require care in washing to make them equally so. The Harris threads are applicable to all classes of embroidery, from the lightest tracery to the solid work used in decorative upholstery. The subject should not be left without adding that flax floss costs only about one third that of filosele.

M. G. H.



DETAIL OF THE GERMAN THIRTEENTH CENTURY DALMATIC. PAGE 46.

church embroiderer. Motives for its use are constantly being suggested in the progress of work of any importance. By the stiletto the stitches in modern embroidery are constantly regulated over the card. In appliqué, where edging cords are used, the stiletto is indispensable for passing them through the material; and in mediæval-work it may be in frequent request for puncturing holes which, in its absence, the scissors might be improperly made to do. Scissors have usually angular sides, and, accordingly, will, in piercing, cut the material—a great evil, which the rounded stiletto cannot well be capable of. A steel stiletto is the best. The ivory implement, so common for satin-stitch embroidery in cotton, is not suitable for frame work.

Sharp, strong nail scissors are the only kind necessary for every requirement. They should be selected as large in the bows as possible, to secure the thumb and finger from hurt in cutting out cardboard designs and textile materials for appliqué. The points, too, should close well together, for the purpose of cutting up bullion, and for cleanly nipping the pearl-purl in two.

Two thimbles are, of course, necessary for the worker who uses both hands. Plainly-made silver thimbles, with smooth, wide bands at top, are the best. A new thimble, in order to remove its roughness, should be

## Old Books and New.

### BOOK-FINDING.



THE writer of a note on Paris—who was crowned king of bookmen, without prejudice to any royalty, not even to the gypsies—being himself an ardent book-hunter, made a comparison between Paris and London to the advantage of Paris, by describing the Seine that runs between temples to the muses, libraries and book-stalls under the sun, and the Thames which is a forest of masts between warehouses.

New York is at a greater disadvantage, because it has not a bookish quarter like the one in London, made up of dingy cross-streets between the British Museum and the Strand. The book-hunter here has a long way to travel, for book-shops have not come together in a Bookseller's Row, but lie at all points of the compass—some in Nassau Street, where the first public library stood, some near University Place, where it is now; others in the vicinity of the Astor Library, others, again, still farther uptown.

In Paris, Uzanne, from his eyry on the top floor of a building that faces the Louvre, on the Quai Voltaire, can watch the long line of "étalagistes en plein vent" as they unpack their wares, and fall upon them with the dead certainty of a vulture. The creaking hinges of a stall coverlet will make him run down the stairs to beat Morgand and Rouquette, whose agents are out-of-doors early and know a treasure-trove from a distance by sheer instinct.

Here what can one do who has to earn his bread during the time when book-shops are open, but pin his faith to one or two or three of them that he will visit at long intervals, or depend only on the auction-rooms? Some booksellers will send him their clerks with a bundle, two or three days after the arrival of the steamer from Europe, or an invitation to be present at the opening of a case just cleared at the Custom House, that he may make his choice. "C'est magnifique, mais ce n'est pas" book-collecting. The pleasure of the book-hunter is to procure a book that he has wanted, not to want a book that he has procured. Not always to come upon the coveted book by accident—accident is ungracious but true—nor always to obtain it at a bargain, similar to "Snuffy Davy's," who got Caxton's "Game of Chess" for twopence, or Parison's, who paid nineteen cents for Plantin's "Cæsar." It is to be as good a disciple of Saint Hubert with books as Bombonnel was with lions.

Andrew Lang, who writes charmingly about the library, agrees with Dr. Dibdin, who is not as accurate, in thinking that "a writer on the library has no business to lay down the law as to books that even the most inexperienced amateurs should try to collect," and sensibly, because it is not the matter collected which makes the value of the collection, or its owner's pleasure in its possession; but it would be well to lay down the law that they should form their taste before their library. Usually it is the reverse that happens. The novice who knows his classics buys the handsomest editions of them that he knows, and is happy; but learns later that he has erred, and sends his books to auction at a loss.

The comment among bookmen is, "Every one has to pay for his experience." I have heard it often. There is no reason why it should be so, save for the frailty of men. Here one cannot be a subject of a collector like Parison in his kingdom that extended on the quays from the Pont Saint-Michel to the Pont Royal, and where he held court for Van Praet, Dibdin, Alexander Barbier, Boulard, Heber, Tenurb, Quatremère; nor stop for an hour on his way to dinner at the shop of a bibliophile like Aubry, Leon Techener, or Fontaine, not to mention the living, but he can procure their catalogues, and the manuals of Brunet and Lowndes, and save the expense of experience. I know it is discouraging to have to study for pleasure, but "aux grands maux les grands remèdes," and then, to one who has a true love for books nothing can be more interesting than a catalogue of books.

Arthur Penn has a capital suggestion in his admirable

little book on "The Home Library," to put aside a certain sum of money for books every month, and to make arrangements with a good bookseller for its disposition. An honest bookseller, who has had experience with books for bibliophiles, ought to be consulted. It will be his pride to give disinterested advice. I know one—who shall be nameless, for there are others—who sold the complete works of a philosopher to a young man who did not give his name until after the directions for shipping had been asked. Then it was too late to tell his customer that a book-lover should not make the investment; and as he is a fervent and learned bibliophile, anxious not to sell a book to a collector that he would not own himself if he could, he does not now wait until it is too late. The American book-collector, who is not made of money, has not the advantages of his fellows across the ocean, but may make up the deficiency with a study that is mixed with pleasure and Arthur Penn's good bookseller for an adviser.

HENRI PÈNE DU BOIS.

### RARE BOOKS AND BINDINGS.

AMONG old and historic bindings recently imported by Bonaventure is a fine specimen of the geometrical style, to which the name of Grolier is attached. The book is Cæsar's Commentaries, printed by Robert Etienne, in 1544. A similar volume, known to be from Grolier's library, and bearing his name, was sold, immediately on being put on exhibition, to Mr. Theodore Seligman. There is a quantity of those books of devotion—the Lemaire Saint, The Psalms, Hours, and the like—on which old French engravers, miniaturists, and binders put their finest work. They run from the fifteenth to the eighteenth century. Several of the latter bear bindings by Derôme, all handsomely tooled, many inlaid with flowers and foliage in different colored moroccos. A particularly handsome specimen is in calf, with large compartments, the borders painted in black, and filled with tooling in gold and silver. A "Breviarum Romanum," printed by Junte, at Venice, in 1543, bears the arms of Pope Pius V. on its richly-gilt red morocco cover. The gilt edges bear a Renaissance design painted in red over the gold. There is a missal in black morocco with the device and initials of François Premier, one with the arms of Marie Antoinette, and one with the arms of Madame de Maintenon; in the latter case on the doubleure. Another missal is shown with a beautiful binding by Clovis Eve, and the entire history of miniature painting may be studied out of yet other missals, hymnals, and Books of Hours. Of modern works one of the most magnificent examples is a copy of "Manon Lescaut," with the etchings by Leloir in three states, and a dozen original water-colors by Coindre. This is in a binding of dark blue Levant morocco, with doubleure of red, the outside bearing a branch of roses in mosaic. A little "Manuel de Toilette," bound by Marius Michel, in dark green, with a fanciful flower-spray in red and yellow morocco inlaid, is a charming specimen of modern binding, notwithstanding the bold use of primary colors. A book, strange to say, remarkable more for its contents rather than for its binding, is Turner's "Liber Studiorum," a copy of the original edition, in three volumes, which cost \$1000 each. A copy of the Fermiers-Generaux edition of La Fontaine's "Contes," though bound by Derôme, belongs to the same category, as the edition is extremely rare and much sought after.

### THE CENTURY.

WHAT with the war articles, and the amazing length and number of the various series devoted to scientific matters, "The Century," for the latter half of 1887, at first sight, makes about the same impression as a solid old-fashioned quarterly. Among the "light reading," however, we find that entertaining tour in a canal-boat, "Snubbin' Through Jersey" which, with its illustrations by F. Hopkinson Smith, and Oliver H. Perry, and G. W. Edwards, is almost sufficient of itself to lighten the whole mass. John Burroughs's "Among the Wild Flowers" is almost equally interesting. "A Visit to Tolstoi," by George Keirnan, does some little to keep the reader up to the times in current literary topics, and Frank Stockton's "Hundredth Man," which is concluded in this volume, supplies fiction of good quality, though not in the quantity that most people would like. Of the articles dealing with new discoveries in natural science and archaeology, some may be described as important. Those on the "Chemistry of Food and Nutrition," by W. O. Atwater, will be found extremely interesting. The English cathedral articles, by Mrs. Schuyler Van Rensselaer, describe Ely and Peterborough with the aid of very good pictures by Joseph Pennell. "The Finding of Pharaoh" is an extremely interesting account of the exhuming of the mummy of the great Rameses II., which brings us face to face with the Egyptian oppressor of the Israelites. The lives of "Pharaoh the Oppressor and his Daughter," no less readable, are illustrated from the monuments by John A. Paine. "Topics of the Time" include short articles on "Food," "Municipal Government," "College Expenses," and "The Last Hope of the Mormon." One of the best engravings in the volume is Johnson's cut of Mrs. Stowe.

### A VOYAGE TO THE CARIBBEES.

HE who does his travelling at home, and instead of going down to the sea in ships remains with his feet in his slippers, and lets his fancy go as a substitute, will welcome William Agnew Paton's DOWN THE ISLANDS, illustrated by Burns, and published by Charles Scribner's Sons, as one of the most entertaining books of travel of the year. The Caribbees have the at-

tractions of a semi-tropical climate tempered by fresh sea breezes, and of a population made up in just proportions of all the laziest races of the earth, from the French creole to the Hindoo coolie, from the naturalized African to the native Indian, who is simply too lazy to live. There are gardens in which palm-trees take the place of apple-trees, and lizards of birds. One is surfeited with turtle. The staples of commerce are sugar, molasses, and rum. Matrimony is no lottery, for the women wear their dowries on their persons, and make the fullest display of both. The scenery is picturesque—mountain, forest, and ocean entering into almost every view; and the costumes and the buildings are, if possible, more picturesque than the scenery. Mr. Burns's drawings, which are very well reproduced by various photographic processes, show many of the quaintest phases of life, and of the strangest aspects of nature "Down the Islands" in highly artistic style. The text mingles judiciously practical information, which may be of use to invalids in search of health, and merchants in search of lucre, with the descriptive passages especially adapted to the needs of the stay-at-home traveller.

### BOOKS FOR YOUNG PEOPLE.

ST. NICHOLAS FOR 1887, in its two volumes, adorned with red and gold morning-glories, presents as usual, the biggest and best assortment of stories, poems, pictures, and puzzles in the market. It can no more be described in a few words than can the contents of a boy's pocket. We give up all the puzzles, to begin with, and leave the letters unread, and close our ears to Jack in the Pulpit's Talks, and pay no heed to the "Practical Papers," and decline to fight the War over again, and yet remain embarrassed before the mass of good things which we would like to enjoy all at once, and not one at a time. There is "Ole Mammy Prissy" glancing at us through her spectacles, with a smile on her face; we should like to make her acquaintance. There is a sketch of the "Boyhood of John Greenleaf Whittier," which must be very interesting reading. There is the tale of "Juan and Juanita," which we have read and would like to read again. Then to travel down the Rhine with Frank Stockton, to attend a marionette's funeral with M. M. D., to go to school at Christ's Hospital with Elizabeth R. Pennell, and to learn how to make photographs from Mr. Alexander Black—what would be more delightful? But at present we can only attend to the pictures, and we fear we can do little more than just mention that they are, one and all, charming. Mr. Juengling's engraving of "Catarina of Venice," Mr. Brennan's peculiar sketches from fairyland, and Mr. Sandham's illustrations to "Juan and Juanita" make, perhaps, the strongest impressions, but the sort of mental composite photograph which results from a glance through the two volumes is like that of the best-looking class in Vassar College. Need more be said?

WHITE COCKADES, by Edward Irenæus Prime, is a capital book for boys, if they will not accept all the eulogy it contains of that most unlucky young soldier, "Charles Stewart," of whom, when they grow a little older, they will find a fairer if less agreeable estimate in Thackeray's "Henry Esmond." Still, beginning with the flight of the "Pretender," after the disaster of Culloden, and ending with his "almost royal entrance to Fontainebleau, to meet Louis XV.," we are given a graphic picture of the times. The real hero of the story is Andrew Boyd, the gallant youth who saved young Stewart's life, and accompanied him through all his trials. (Charles Scribner's Sons).

BONNIE PRINCE CHARLIE, by J. A. Henty, deals with the same subject as the preceding volume, but more completely, giving capital pictures of the famous battles of Fontenoy and Culloden. There are few episodes in history so romantic as the attempt of young Stewart to wrest the throne of Great Britain from the house of Hanover, and his adventures, from his landing in Scotland with a few personal followers until his flight to France, contain abundant incidents for such a book of adventures as boys love to read. The present author, while appreciating the good material afforded by history for his purpose, does not make the mistake of assigning to his hero the rôle of the blameless prince, too common with the writers of Scottish romance of this period. "Edward Stewart was young, handsome, brave, courteous in manner, and with a fund of animal spirits which enabled him to support the hardships he underwent with cheerfulness and good temper." But, as years went by, his unfitness to rule became evident. Almost uneducated, his ideas of royal prerogative were even more extreme than those of his ancestor, Charles I. He lost, too, the characteristics of his youth, and "became a slovenly sot, whose manners disgusted all who came in contact with him." Happily, Mr. Henty's charming story deals with Edward Stewart in his youthful and more honorable days. The book is creditably illustrated by Gordon Browne (Scribner & Welford).

WILLIAM H. RIDEING has had published by Thomas Y. Crowell & Co. an interesting little book of essays on the "Boyhood of Living Authors." This is a subject about which many readers are curious, and those who regard with favor Oliver Wendell Holmes, William Ewart Gladstone, John Greenleaf Whittier, Francis Richard Stockton, and some dozen less brilliant living lights of literature, may have their curiosity satisfied or whetted, as the case may be, by reading this little volume. The sketches are short but not dry. The author could evidently have made them much longer had he wished, but he probably thought it wiser to give too little than too much.

THE WIDE, WIDE WORLD, that ever-popular girl's book, by Elizabeth Wetherell, is brought out in attractive form by J. B. Lippincott Co., with eight full-page etchings by Frederick Dielman. The subjects and the small size of the plates exactly suit Mr. Dielman's talent, which has accordingly produced some excellent results. The winter wood scene, opposite page 236, is perhaps the most characteristic, and it shows how superior a mode of illustration etching may become in the hands of one who knows how to use the needle.

GULLIVER'S TRAVELS are brought out by Frederick Warne & Co. in quarto form, with large, clear type and numerous wood-cuts in the text, besides twelve full-page colored plates, which, while not up to the high-water mark of chromo-lithography, will doubtless delight the average boy or girl reader.

THE ARABIAN NIGHTS is another of the old-time favorites brought out by Frederick Warne & Co., with the same kind of old-fashioned cuts—among them several by the once popular Dalziel Brothers—and sixteen full-page illustrations in color similar to the one just mentioned. The type is not so large as in "Gulliver's Travels," but it is clear and readable. The gold and crimson of the covers does not at all conflict with the chromo-lithography between them.

POOR JACK, by Captain Maryatt! Yet another of our boyhood's friends, brought back to us by Warne & Co. for the delight of another generation. We should pity the lad who could fail to devour this breezy narrative of a life at sea when "gallant Nelson led the way;" who could not be moved by the recklessness of the fatuous creature who threw overboard the black tomcat; the capture of the British ship by a French privateer, and the escape of Poor Jack and his companions by setting fire to the church in which they were confined in lieu of a jail.

WE have received, through E. & J. B. Young & Co., THE PENIEL SERIES—a number of pretty children's books, illustrated, in tints and colors, by English artists. The subjects are mostly religious, and appropriate to the Christmas season. "The Footsteps of Jesus," "Children's Prayers," "Heavenward," "The Landing of the Pilgrim Fathers" and "On the Wing" are the titles. The last three are of a size fit to send through the mail in an envelope.

FROM the same firm we get SUNDAY READING FOR THE YOUNG, a children's magazine of a religious cast, illustrated with an abundance of rough wood-cuts of an old-fashioned kind. It contains about four hundred pages of reading matter.

JAPPIE CHAPPIE AND HOW HE LOVED A DOLLIE (Frederick Warne & Co.) is amusingly told in verse, and is capably illustrated with preposterously funny, colored pictures, by E. L. Shute. Especially good is the scene in which the Caucasian dolly spurns the attentions of her Mongolian admirer, who, by the way, eventually wins her by saving her from the jaws of a blue china Japanese dragon.

YOUNG ENGLAND'S NURSERY RHYMES, illustrated by Constance Hazlewood, are nothing else but our good old friends, the rhymes of Mother Goose. Although in quite inexpensive form, they are presented in the most charming guise, with colored pictures in abundance (Frederick Warne & Co.).

#### VERSES NEW AND OLD.

AMONG the many pretty books which Houghton, Mifflin & Co. have produced this season must be reckoned Edith M. Thomas's LYRICS AND SONNETS, which, in its cover of white, gold, and turquoise, and in its fine paper and print, is worthy of its pleasant contents. The "Lyrics" make more than two thirds of these, and, while some of them deal with subjects like "The Sphinx" and "Humility," that no one would be likely to sing about, many have the true lyrical swing to them, and might properly be set to music. "Sweet Cider," "The Bluebird," and "The Passing of the Letters" are among the best in this respect. Of the "Sonnets" we must make room for one. It will be found to be an exceedingly clever begging letter. The writer has a garden, but no flowers. Mark how she sets about to obtain them:

##### DESERT OR GARDEN?

Alone; but not like that blind, banished king  
Who far beyond the Pharaoh's stony pile,  
Amid the silent fens that drink the Nile,  
Long years abode, a haggard, joyless thing,  
And bade all such as sought him there to bring  
A paltry gift of earth and ashes vile,  
That he might build thereof a narrow isle  
To mark the place of his sojourning.  
Alone; but not like him my days I lead,  
An upland realm, not stagnant waste, my share;  
Wherefore nor earth nor ashes hinder bear;  
But, friends, if whence ye come, in wood or mead,  
Rise sweet and wholesome growths, bring slip and seed,  
That I may set a garden fresh and fair.

A BUNCH OF VIOLETS, by Irene E. Jerome (Lee & Shepard), is a quarto, containing a score or more of pages of wood-cut illustrations and selected verses in praise of those lovely harbingers of Spring, handsomely printed on heavy paper, and suitably bound. The violet is shown in many settings, in meadow and by brookside, and under every aspect of sunshine and storm. George T. Andrews is responsible for the engraving, which is, for the most part, excellent.

TENNYSON'S "BROOK" has been brought out by Macmillan & Co. in a little pocket edition, with the novel setting of colored plates, by A. Woodruff.

ADELIN D. WHITNEY has been listening to what the birds say—the chickadees, and the blue jays in February, and the song sparrow in March, and many others. She has "interviewed" a different bird every month in the year, and in her volume of verses, BIRD TALK, she reports their conversation as nearly as possible in their own words. She found a cat-bird hid in the lilacs in May, and, if she is a truthful reporter, he swore most horribly. "Yeow, I swow," is what she says he said. The Savanna sparrow seems to be a cheerful, philosophical sort of bird, according to her; but the "Least Pewee" has had the impudence to tell her "Shut up! shut up! shut up! Be still!" The volume is adorned with pretty pen-and-ink sketches. It is published by Houghton, Mifflin & Co.

#### MISCELLANEOUS PUBLICATIONS.

THE STORY OF AN ENTHUSIAST, by Mrs. C. V. Jamison, (Ticknor & Co.) deals with the misadventures of a super-sensitive art-lover of English parentage, though born on the Continent, to whom the Philistinism of his father's kindred and friends was so shocking as seriously to injure his health. There seems to have been a basis of fact for the narrative, and several well-known persons in art circles are mentioned, notably the painter Ingres, who is said to have been the "enthusiast's" teacher. Incidentally there is some clever description of scenes of artist life, and as a psychological study the book is not without interest.

INDUSTRIAL EDUCATION, by S. G. Love (E. L. Kellogg & Co.), is a very practical and useful guide to manual training for the young. Professor Love is superintendent of the schools of Jamestown, N. Y., which have an enviable reputation among the best in the country, and teachers everywhere will read with interest his account of the way in which carpentry, printing, sewing, cooking, and many minor branches of handiwork have been gradually and successfully introduced into the curriculum.

## Treatment of the Designs.

#### THE COLORED SUPPLEMENT.

MR. H. W. RANGER, under the heading "An Example in 'Wet' Water-Color," describes, on another page, the way to proceed to copy his charming shore scene.

#### THE CUPID FAN DESIGN IN WATER-COLORS.

THE design, as here represented, only occupies a portion of the fan at the left-hand side. It may, however, be extended throughout the whole breadth if desired. All that is necessary is to repeat it several times until the spaces are filled. Or it may be made the centre of the fan, and for the sides may be painted—reduced, of course, to correspond—the Boucher designs given for tapestry painting in the present and preceding numbers of The Art Amateur.

The ground or background may be almost any color except pink or deep blue. White, pale blue, violet, pale yellow and amber, gray, crimson or black, are all suitable colors upon which to paint this design. The little cupids have warm, pinkish flesh-tints with white wings shaded with dove color; the darker spots being deep reddish purple suggesting amethysts. Their train is pale gold, reddish brown and black. The wreaths suggest roses and leaves. Make the flowers creamy white, pale yellow, and very light warm salmon pink. The green leaves are a warm, medium shade of green. The cluster of leaves below are dark green and reddish brown, touched with deep red and amber yellow. The stems are pinkish gray, with rich, warm shadows.

This fan, we will suppose, is to be mounted in olive wood, with engravings of gold and silver on the outer sticks.

Begin by tracing or transferring the design, and use for this a hard lead-pencil or some light red transfer paper. If a background is desired lay in a tone of warm, light gray suggesting clouds, and underlay each tone with a coating of pure Chinese white before applying the color. For this background use white, yellow ochre, a little permanent blue, madder lake, light red, and a very little ivory black. The flesh-tints of the little cupids are painted with white, yellow ochre, raw umber, permanent blue, vermilion, madder lake and the smallest quantity of ivory black. In the shadows add burnt Sienna. More madder lake is added in the cheeks, and a little touch of rosy color is also placed in the chin. Paint the wings in at first with a wash of warm light gray, and when this is dry add the touches of purple, gold, etc., as indicated in the design. For this general tone of light gray use Chinese white, yellow ochre, cobalt, rose madder, a little lampblack and raw umber. In the shadows add burnt Sienna. The gold is painted with Chinese white, cadmium, and a very small touch of lampblack to give quality. Touch in the high lights sharply with a small, pointed camel's-hair brush, and use only the Chinese white which comes in tin tubes, mixed with a little yellow ochre.

The purple jewelled spots in the wings of the largest cupid at the left are painted with cobalt, Chinese white, rose madder, and a very little lampblack, adding burnt Sienna in the deeper touches. Paint the green leaves with Antwerp blue, Chinese white, cadmium, vermilion, raw umber and lampblack. When a lighter shade of green is desired it is only necessary to use more white and yellow in the local tone, modifying also the shadows with burnt Sienna. The brown hair is painted with sepia, Chinese white, yellow ochre, cobalt, burnt Sienna and lampblack. In the lighter shades of hair substitute light red for burnt Sienna, and use more yellow ochre.

The outside sticks of the fan are gilded and decorated in deep brown (sepia), or lampblack, having the high lights touched in with red or yellow. For painting this fan with opaque colors use pointed camel's-hair brushes of medium and small sizes.

#### THE STUDY OF FUCHSIAS.

DIRECTIONS are given herewith for the treatment in oil and water-colors of Mr. Dagon's floral study for the month. If it is used for decorative purposes only, no background is necessary, as the silk, leather, cloth, or whatever the material may be, if of an harmonious color, will form an appropriate groundwork. Many persons, however, prefer some slight suggestion of background even when painting directly upon the material. In any

case, a suitable background for this design will be a tone of soft, warm blue gray, growing more purple in quality in the shadows.

The fuchsias are of that variety where the calyx is creamy white, of wax-like texture, having the corolla or interior bell-shaped blossom a deep cherry red, lighter than crimson, but rich and warm in effect. The leaves are a cool, dark green, rather glossy in texture, so the high lights are sharp and crisp. The small spray of delicate, feathery blossoms may be painted a soft, creamy white with stamens of pale yellow having light yellowish-green filaments. The leaves of this plant are a lighter green than those of the fuchsia, and are also more yellow in their general tone.

FOR OIL COLORS: Begin by drawing in the outlines with a finely-sharpened piece of charcoal; or, if the painting is on some delicate material, transfer the design, and fix it with burnt Sienna and turpentine, going over all the lines with a small pointed sable brush. This dries very quickly. The oil colors for the background are permanent blue, white, a little ivory black, raw umber, light red, yellow ochre, and madder lake. In the shadows and deeper parts substitute burnt Sienna for light red. The white petals are painted at first with a general tone of delicate gray, very light in quality. The high lights and deeper touches of shadow are added afterward. For this general tone of gray use white, yellow ochre, a very little ivory black, permanent blue or cobalt, and madder lake; adding in the shadows burnt Sienna. Paint the rich red cups with madder lake, vermilion, white, light red, and a very little ivory black for the local tone. In the shadows substitute burnt Sienna for light red; omit vermilion, and add raw umber. The green leaves are painted with Antwerp blue, white, cadmium, light red, and ivory black; adding raw umber and burnt Sienna in the shadows, also omitting light red. The lighter yellow-green leaves of the spina are painted with light zinobor green (Schönfeldt's make, if possible), white, vermilion, light cadmium, and ivory black; adding raw umber and burnt Sienna in the shadows. If Schönfeldt's light zinobor green cannot be obtained, use Antwerp blue with the other colors, adding more vermilion and cadmium than is necessary with the zinobor. When using canvas, mix a little turpentine with the colors for the first painting, and put the paint on very thickly so that it can be well scraped down when dry. After the first painting use a little pure French poppy oil as a medium. Flat bristle brushes are needed for the general work, and for fine touches and small details in finishing use flat-pointed sable, Nos. 5 to 9. The yellow stamens are painted with cadmium, white, and a very little ivory black; adding a touch of raw umber and madder lake in the shadows. A very little permanent blue is added in the filaments. Use small touches of light cadmium and white for the highest lights.

IN WATER-COLORS: If used only for decorative purposes, the opaque water-colors will be found most available. Opaque colors are the ordinary moist water-colors which come in tubes or pans, but they are all mixed before using with more or less Chinese white in order to give them the necessary consistency or "body." Sometimes they are known as "body color." The opaque colors work better on wood, and all textile fabrics, but for painting or making studies on regular water-color paper it is always better to use the transparent washes, omitting all white paint of any kind. The water-colors to be used in carrying out this design are the same in name as those indicated above for painting in oil, with the few following exceptions: Where white is used, the Chinese white which comes in tubes is far preferable to any other. Sepia in water-color is substituted for bone brown in oil, and lampblack for the ivory black so much used in oil painting. Cobalt in water-color is preferable to the permanent blue, which is so often substituted for it in oil painting. One large round brush for general painting is needed, and also two or three medium and small pointed camel's-hair brushes for fine details in finishing. For transparent washes use Whatman's double elephant paper, and mix plenty of water with the colors.

## Correspondence.

#### BUREAU OF PRACTICAL HOME DECORATION.

Persons out of town desiring professional advice on any matter relating to interior decoration or furnishing are invited to send to the office of The Art Amateur for circular. Personal consultation, with the advice of an experienced professional decorative architect, can be had, by appointment, at this office, upon payment of a small fee.

#### THE ART AMATEUR IN INDIA.

DEAR SIR: I wish I could tell you what a help The Art Amateur has been to our little circle during our summer vacation among the mountains of India. We are for the most part busy women, as all missionaries' wives must be; but we could not quite decide to give up everything to the routine of such busy lives, and decided that during our days of leisure we would not grow rusty, but would try to improve in the study of art, which was once so dear to many of us. The Art Amateur has been a great help in every way, and has made us ambitious to do more. I am writing now to ask you to continue to send one copy to India to the following address: . . . The other copy will you kindly send to my address in Rome, as I am leaving India at once. I shall wish to continue the journal for 1888, and will write you further on my arrival in Italy. Very sincerely yours,

MARY A. THOMAS, Secretary Oriental Art Circle,  
Nynce Tul, Himalaya Mountains, India.

## COMING NEW YORK PICTURE EXHIBITIONS.

S. T., Rochester, N. Y.—(1) There will be no Salma-gundi Club or other special exhibition of works in black-and-white this winter in New York. (2) The American Water-Color Society will hold its twenty-first annual exhibition at the National Academy of Design from January 30th until February 25th. No work will be received which has before been publicly exhibited in the city of New York. Pictures are received only from the 9th to the 11th of January inclusive. A commission of fifteen per cent is charged on sales. Works in black-and-white, etchings excepted, are not received. For further particulars you should send to the Secretary, Henry Farrer, 51 West Tenth Street, for a circular, with an attached blank to fill out, if you intend to submit anything for exhibition. We may add that exhibitors are cautioned against using the following frames and mats, viz.: Oval, architectural, or with projecting corners or ornaments, bronze, velvet, positive colors, dark or parti-colored woods, gold, with black lines or markings, or measuring in thickness more than two and one half inches. Mats or flats must not be of positive colors, cold or blue gray, or exceed four inches in width. The Jury of Admission reserves the right to reject any work framed in violation of the above rules. (3) The regular exhibition of oil paintings at the National Academy of Design is generally held between April and May; that of the Society of American Artists will be at the Yandell Gallery (Fifth Avenue and Nineteenth Street), opening April 9th. (4) The New York Etching Club exhibits this winter with the American Water-Color Society, and the dates for sending in contributions are the same as those of the latter. The commission on sales will be twenty per cent. All etchings must be framed simply, and in light-colored woods like pine, oak and chestnut. For blanks and circulars address the Secretary, W. H. Shelton, 55 West Thirty-Third Street.

## STUDY OF CHARCOAL DRAWING.

SIR: We have lately organized a club for charcoal drawing from the cast and from life, and it would be a great favor to me, and, I think, to many others, if you would publish some time in the near future an article explaining the methods of working in the principal art schools in this country.

E. H. M., Canton, O.

There have been articles published in The Art Amateur on charcoal and crayon drawing, and a new series on the subject is begun in the present number. Your best way of proceeding is to obtain a trustworthy text-book for your club and to practice drawing from the cast and from life. "Drawing in Charcoal and Crayon," by Frank Fowler (Cassell & Co.), teaches the modern methods, and is accompanied by plates explaining the manner of working. A great advantage would be to obtain occasional criticism of your work. As many of our subscribers have applied to us for such assistance, we have decided to furnish criticisms of drawing and paintings with personal letters of instruction and advice at the moderate prices announced in another column of the magazine. In this way a student may train himself at home at small expense, and prepare fully for a final training by some competent master.

## A DISCOURAGED CRAYON ARTIST.

SIR: I do fairly good work, mostly in portraits in crayon and pastel. I get a few pupils, but prices for tuition are rather low here—sixty cents for a two hours' lesson—and I do not average more than an ordinary portrait in three months, and that does not pay. Still, I notice other artists get on far better who do inferior work, such as working over solar prints, and they get higher prices than I do for my crayons. Why do they succeed with an inferior class of work? Would an advertisement in The Art Amateur have a chance of securing me a situation at a regular salary?

"UNSUCCESSFUL," Toronto, Can.

Without seeing your work, it is impossible to say why you do not succeed. It is undoubtedly true, however, that many artists of good abilities fail because they lack business tact, while pretenders, with a mere smattering of art knowledge, do well from a commercial standpoint. You should persevere, however, with legitimate methods, and not be induced into drawing over solar prints and passing off such work as crayon portraiture. There are many persons who could not detect the difference between your free-hand work and your competitors' semi-mechanical method. But that, of course, is no reason why you should adopt their method, which is not only inartistic but fraudulent; for, after a little while, the photographic image under their drawing is sure to fade and so leave little more than a shadow of the portrait paid for. As to advertising in The Art Amateur for a situation, you must use your own judgment in regard to that.

## "GLAZING" IN WATER-COLORS.

A READER, Caldwell, N. Y.—(1) Glazing, in water-color painting, means the process of altering, or bringing out to its pitch, the tone of a color, by passing over it, when dry, a thin wash, either of another and transparent color, or of any kind of gum or varnish. (2) For glazing, the most transparent and serviceable pigments are those which look the darkest in the cake; but light red, Roman ochre, and crimson are also good glazing colors. Indian red, Indian yellow, and vermilion are not so good because of their opacity.

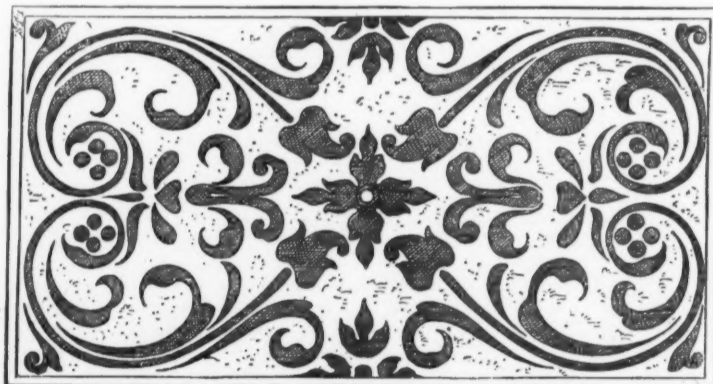
## THE DECORATION OF A RECEPTION-ROOM AND A DINING-ROOM.

S. B., Montreal.—Your request for suggestions for treatment of your small reception-room and dining-room has been complied with; the MS., together with color samples for walls, ceiling, woodwork and draperies having been forwarded to you by registered letter. As the information may be of interest to some of our readers we take the liberty of publishing it:

Reception-Room: Mantel and other woodwork, cherry; furniture, cherry, upholstered with terra-cotta mohair plush and old gold silk plush; pomegranate double-faced flax velours (sample



enclosed), richly fringed and looped back, for window draperies; the rod to be antique brass. Have the pine flooring covered entirely with a warm reddish brown Wilton carpet of small and unobtrusive pattern (sample enclosed), which will make it look richer and larger than would the introduction of parquet flooring



DESIGN FOR STENCIL DECORATION. GIVEN WITH THE ABOVE FOR D. H. E., DETROIT.

TO ACCOMPANY THOSE IN THE DECEMBER NUMBER.

with a rug in the centre, for which treatment the room is too small. Let the wall be divided into frieze and field only, using no dado or chair-rail. The frieze, which may be three feet deep, may be of terra-cotta, with a broad running design in lighter shades of that color, and in olive greens (sample enclosed). Have a cherry picture-moulding two and one half inches deep below the frieze, and cover the wall between the frieze and surbase with terra-cotta cartridge paper (sample enclosed). The moulding should, if possible, run into the door and window-casings, at, say, two or three inches below the tops of them. Remove the plaster centre-piece, and tint the ceiling—in distemper, not oils—a brownish shade of terra-cotta (sample enclosed). Let the room be lighted by four-

light gas sconce brackets (imitation candles) fixed to the side-walls in the most convenient positions, with a space of six feet from the floor to the gas outlet.

Dining-Room (connecting by folding-doors with the reception-room): mantel, other wood-work and furniture oak. This apartment should have an oak wainscot, from four to four and a half feet high, and the cornice should be of oak with the lower member of the same to serve as a picture-rail. Cover the walls with a rich golden olive embossed flock paper in high relief, the pattern to be a bold seventeenth-century Flemish brocade. Have the window draperies golden olive corduroy (sample enclosed), trimmed with heavy cord and looped back; the rods of twisted antique brass. Let the floor be of oak parquetry (design enclosed), with a heavy Turkish, Indian or Persian rug, about 9.6 x 15 ft., laid in the centre of the floor. Instead of this a Wilton carpet of about similar dimensions can be made up rug-shape. Let olive be the predominating color of it. Paint the ceiling, in distemper, a burnt Sienna. The effect would be much improved by dividing the ceiling by oak mouldings into panels, square and octagonal of unequal sizes. The ground-work of the panels should be decorated in bronze and color. In no case should both dado and frieze be used in the same room.

## STAIN FOR A FLOOR.

S., Troy.—Get some Vandyck brown and burnt Sienna well ground, and mix it with water, adding some strong size. With a clean, broad, flat brush apply an even coat to the floor. When the color is dry give it two coats of copal or oak varnish. A stained border for a floor partially covered with rugs or matting can be made in the same way. It will get shabby after a time, but it can easily be re-stained, sized and varnished.

## LINCRUSTA BATH-ROOM DECORATION.

SIR: I have a deep border of lincrusta above the wainscot in a small bath-room with green walls and ceiling. The woodwork is walnut. How should the lincrusta be finished? Should it be varnished, or can you suggest colors for painting?

L. C. D., Jersey City.

You might color the lincrusta to match the walnut and it would look like part of the dado. Or, the walls being green, the lincrusta could be painted the same color, several shades darker—but not dead in tone—and the upper edges of the material could be bronzed with good effect. If preferred, the lincrusta could be painted a contrasting color with the green of the walls and ceiling, such as Indian red. The lincrusta would not look well varnished. Before painting it give it a coating of shellac.

## CHINA PAINTING QUERIES ANSWERED.

SUBSCRIBER, Elizabeth, N. J.—The following table of Lacroix china-painting colors gives numerous color combinations for monochrome painting:

GENERAL TINT.	LIGHT.	SHADOW.
Red brown.	Orange yellow.	Deep red brown.
"	Deep red brown.	Brown bitume.
"	"	Sepia.
Iron violet.	Iron violet.	Gray.
Grassile.	Light gray No. 1.	Brown gray.
"	Grays Nos. 1 and 2 and carmine No. 1.	"
Bitume.	Yellow brown, brown No. 3.	Bitume No. 4, 17.
Sepia.	Sepia.	The same.
Capucine red.	Capucine red, orange red.	Sepia.
"	Orange yellow, capucine red.	Red brown.
Green.	Emeraldstone green.	Deep green.
Blue green.	Blue green.	The same.
Blue.	Deep ultramarine.	Dark blue.
"	Common blue (alone).	"
Carmine.	Light carmine, A.	Deep carm. No. 3.
Purple.	Deep purple—the same at the second firing.	"

B., Columbus, O.—(1) Carmines and other colors containing no iron can be safely mixed with greens; for they contain little or no iron. The deepest and darkest shadows in green foliage are made with purple and carmine. (2) Apple green mixed with sky blue may be used for water; use black green for dark reflections and shadows; lights on the water are made with grass green, and Chinese white used thick will give the foam at the edges of waves or ripples as they break against the rocks.

G. M. H., Hartford.—We hesitate to express an opinion as to who are "the best" china-painters. We may say, though, that Mrs. Wickes, of Englewood, N. J., does very good work. A set of dessert plates, with cream-tinted ground, on which she had painted various kinds of orchids in their natural colors, which were on view at Bedell's, in Broadway, recently, were, perhaps, as fine specimens of china decoration as are to be found in this country. They were executed on English china—which, by the way, it seems difficult to find in this country—whose beautiful soft glaze lends itself charmingly to fruit and flower-painting. Mrs. Swift, at the Decorative

Art Society's rooms, is also an excellent china-painter.

P. B. S., Tonica, Ill.—The crab should be painted with brown No. 108, and grass green for the general tint, shaded with brown bitume and blue. The seaweed should be red or green, carmine, and yellow-for-mixing, very light for the red, and apple green for the green.

MCD. L., Pasadena, Cal.—"A smooth, unclouded background" in china painting is obtained by blending with a soft fine brush or with a dabber. This is a piece of fine cotton wool tied in a round ball to the end of a handle or stick and used to soften the edges of the colors and blend them together.

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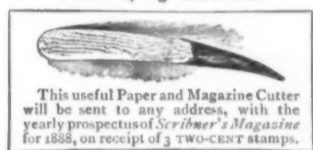
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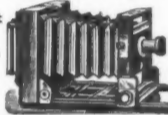
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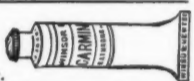
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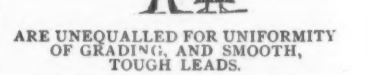
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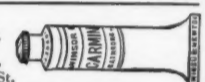
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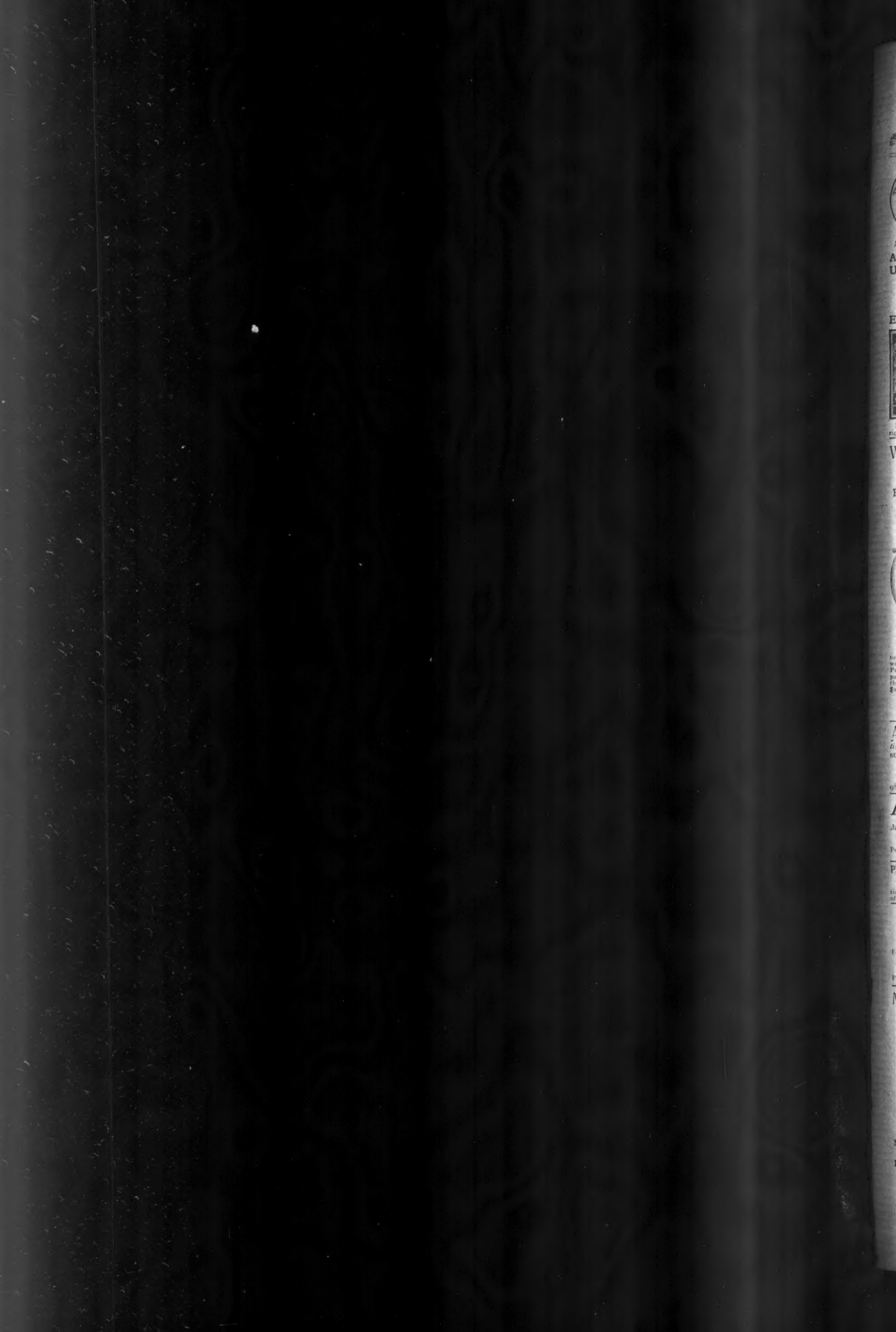
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# FANCY WORK AND ART SPECIALTIES.



**Utopia**  
LINEN  
Embroidery

WASH FAST COLORS. Thread.  
Arrasene, Chenille, Wash Silk,  
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LADIES ASK FOR IT.

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NEW EMBROIDERY THREADS  
(PURE FLAX).

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Combining all the well known good qualities of Silk.

A sufficiently Round Thread, with the subdued  
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shade of Art and Brilliant Color which are essen-  
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These Threads are adaptable for Ladies' Work of  
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And are in constant use, in England, in the various  
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and by high-class Embroiderers of all varieties of  
work.

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ESTABLISHED 1834.

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(ENGLAND)

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Silk, supplied by them exclusively to the  
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initiated and still direct this new style of  
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Messrs. Pearsall's UNFADING EAST-  
ERN DYES; but in order to obtain the  
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Society's work, the colors are not in regular  
gradations of shades, but are broken. SOLD  
AT RETAIL BY ALL ART EMBROIDERY MAT-  
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N. B.—Every skein bears the words  
"PEARSALL'S TUSSAH EMBROIDERY  
SILK" and "UNFADING EASTERN  
DYES." No other is genuine.

The Highest Authorities Unanimously Endorse

**BRAINERD & ARMSTRONG'S**  
**Embroidery & Wash Silks**

EXTRACT FROM THE REPORT OF JUDGES,

AT THE 54TH ANNUAL FAIR OF THE AMERICAN INSTITUTE, December, 1885.

Title; Wash Silks or Fast Colors for Art Embroidery, No. of Entry 1255, Department  
III, Group 3, Exhibitor—THE BRAINERD & ARMSTRONG CO.

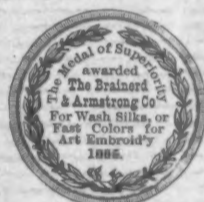
To the Board of Managers,

Gentlemen:—After a full and impartial examination of the articles above de-  
scribed, the undersigned Judges make report, that "We have submitted these goods to  
a severe test, and find that the colors, substantially, are non-fading. For the purpose of  
Art Embroidery and Wash uses, we consider these of superior quality."



**A MEDAL**  
OF  
**Superiority Awarded.**  
A TRUE COPY FROM THE REPORT  
ON FILE.

JOHN W. CHAMBERS, Sec'y.



N. B.—The value of this Report and Medal lies in the fact that our Wash Silks  
and silks from other manufacturers were put to a severe test, and while the Judges made  
the above award to us, they refuse to make any to other makes of so-called Wash  
Silks.

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**Bolting** mailed free upon re-  
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18 in. \$1.15 per yd.  
24 " 1.25 " "  
40 in. \$2.50 per yd., extra fine, for painting.  
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ON  
LINEN."  
IF your dealer does not sell  
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DID you know That T. E. PARKER,  
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more value in a stamping outfit than any  
one else in this country? The reason is  
that he is the largest manufacturer of  
these goods. His mammoth catalogue is  
sent for 25 cents, and his illustrated  
price-list IS SENT FREE.

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Flora Silks are for  
use in connection with their Patent Transfer Pa-  
pers. (Card giving 300 shades of Silks sent on  
receipt of 12 ct.)  
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TRANSFER PAPERS leaves a perfect impression  
of the design on any fabric. Sample Book, showing  
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Fancy Goods dealers.  
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broidery. C. B. BRENNICK &  
CO. have removed to the Chandler  
Building, 25 Winter St., Boston, im-  
mediately opposite the quarters that  
were occupied by them for 21 years.  
Mail orders will have prompt attention.

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AND ZEPHYRS,



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and Evenness of  
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Pure Dyes and Beauti-  
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Full Weight.  
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ask for  
ASK FOR  
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In Embroidery Materia.  
special attention is asked to the COLUMBIA ART  
CHENILLE (Arasene), which is guaranteed to be  
the best quality made—splendid shadings, fine lustre,  
and proper strength of silk.

Columbia Princess and other Chenilles.  
Columbia Frosted Thread.  
Columbia Metallic Thread.  
Columbia Bouclé Silk.  
Columbia Brocade Cord.

Goods bear above Trade-Mark—none other  
genuine.

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SILK MITTENS.



This engraving shows the  
latest style of these goods. It  
is published as a protection for  
those ladies who wish to obtain  
mittens well made from genuine  
Florence Knitting Silk.

Whatever the design, all real  
Florence Silk Mittens are sold  
one pair in a box, bearing the  
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The pattern shown here is  
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are far more comfortable than  
any glove, are more durable  
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Painting on Silk, Satin, and other fabrics, in Oil  
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